

SQUARE DANCING

MAY, 1975

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1975

(see page 9)

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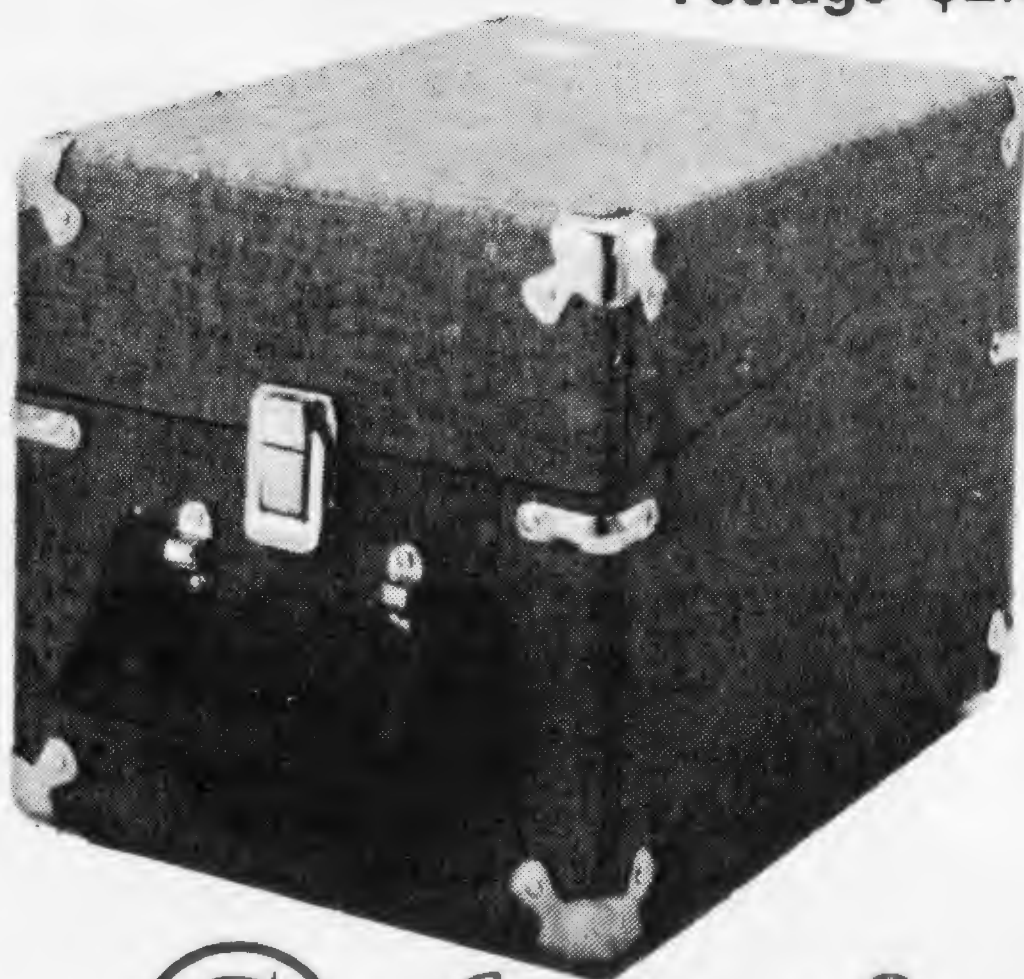
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Our club had a very rewarding experience this past year and we would like to share it with others. What started out to be a scheme to improve attendance at our dances turned out to be a real boost to our club. Plans were to take a square to our neighboring clubs and capture their banner, this would guarantee us visitors in return. And this it did — with an average of 8.08 visitors per dance for the entire year. The enthusiasm of traveling and visiting really caught on and the idea grew from 3 or 4 couples to 10 or 14 couples each visitation. On many occasions our fine caller, Jim Wood, would make the visit with us. We have 69 members in our club and we compiled a list of statistics on the project. We spent 13,758 hours dancing 18,721 miles. We visited 29 different clubs and danced with members

of 117 different clubs. We traveled 133,893 miles to and from dances. Square dancing received a lot of good publicity from our dancing — television coverage and UPI distribution.
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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVII - NO. 5

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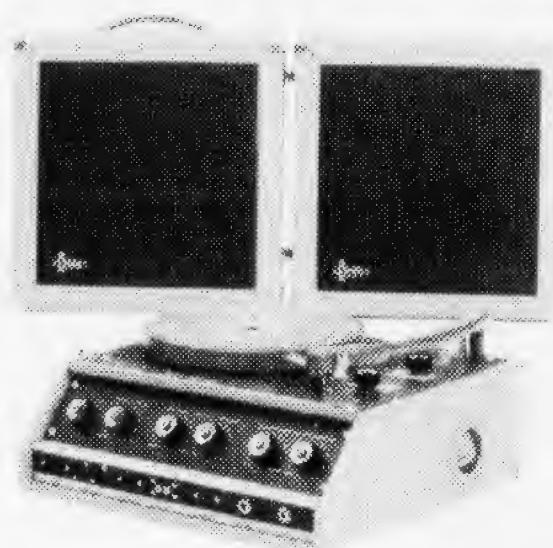
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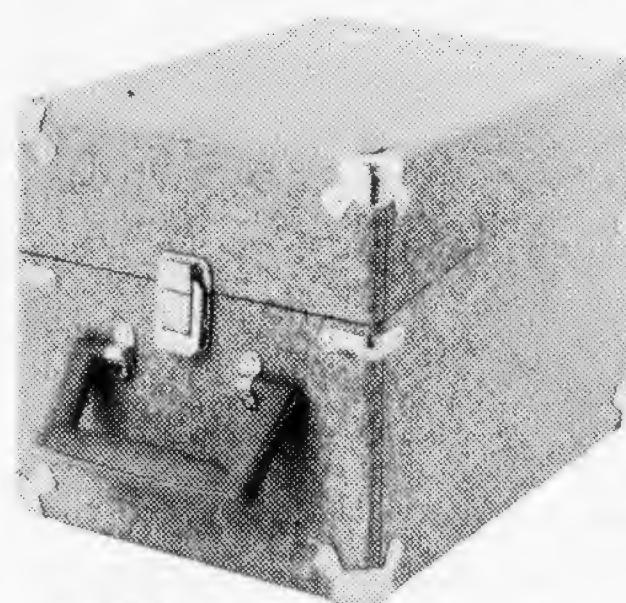
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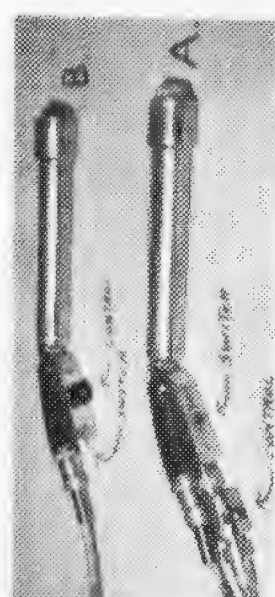
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1265 — If You Knew Susie, Caller:
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628 — Walk Right Back, Caller:
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627 — On A Highway Headed South,
 Caller: Ron Schneider, Flip/Inst.

626 — I Think I'm Going To Make It All
 The Way, Caller: Frank Lane,
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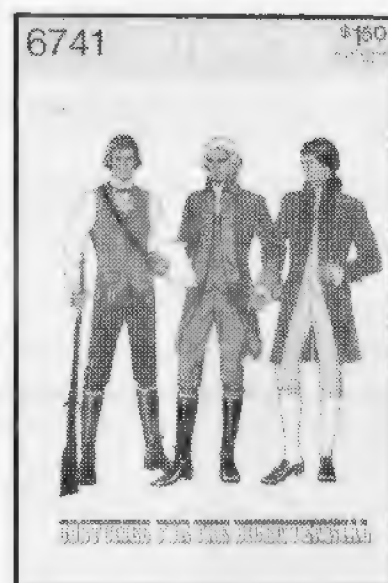
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RED HOT

Line

SQUARE DANCE WEEK DATES SET FOR 1975: Starting with the third Monday and continuing through the following Sunday in September, Square Dance Week observances will be held September 15-21, 1975. Posters and bumper strips designed especially for this year's campaign are now available from SIOASDS.... A survey conducted by Jack Murtha of Yuba City, California, during the fall of 1974 indicates that 88% of the states that sponsor a Square Dance Week have chosen the third week in September. He reports that 70% of the 37 states responding to the survey hold Square Dance Week observances. 23 of these states selected the third week in September, while only three chose the second week. Six replied that they did not sponsor a Square Dance Week and the remaining five gave a variety of responses.

COSTUMES FOR YOUR BICENTENNIAL PROGRAM: Simplicity Patterns with home offices in New York City, have come out with a line of costumes of the Revolutionary War period that can be made by the home seamstress. Two in the series, #6741 (men's wear) and #6787 (ladies' dresses) appear to be ideal for the Contra Section (see SQUARE DANCING, April, 1975) or the Lancers Section (yet to come).



MISCELLANEOUS: The annual selection of men and women to attend Callers' Schools at the expense of SIOASDS will be made in this publication next month.... The August issue of this magazine will feature the complete Square Dance Directory and Guide. June 1st is the deadline for confirmations and changes.... The City of Santa Monica, California, celebrates its 100th birthday with a whopper of a square dance the evening of May 31st.

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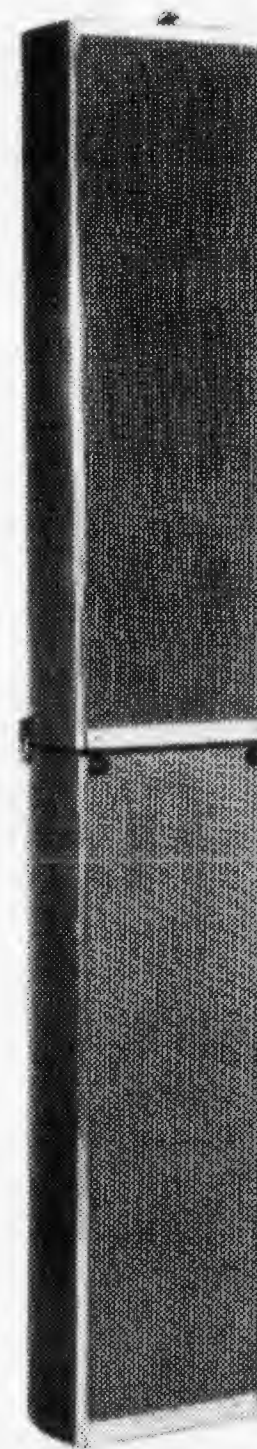


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AS I SEE IT

bob osgood

May, 1975

THE LAST TIME we drove across some of the Western United States, we noticed that there were a few changes in the scenery, bits and pieces that had somehow been lost with the passage of time. Some of these were old friends that had shared our cross-country travels for as many years as we could remember.

There were the occasional bits of poetry that lined the byways, advertising, in a subtle way, the virtues of a well-known shaving cream.

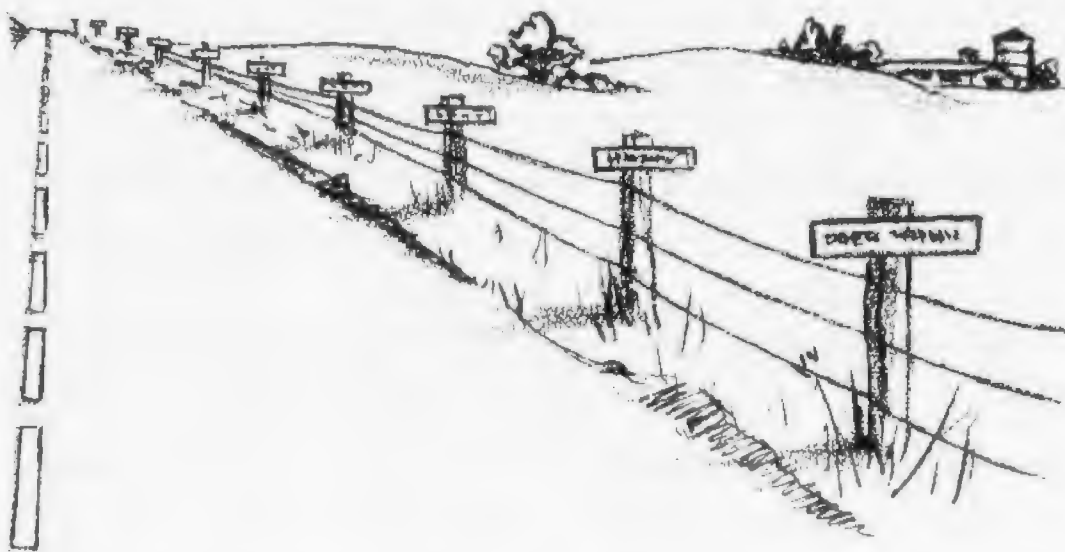
Recalling those long drives in past years that wore on into monotony, we remember the relief we felt when we spotted a new series of those familiar Burma Shave jingles tacked to the fence posts that lined the road.

Does your husband misbehave?

Shout and holler, rant and rave?

Then shoot the brute some Burma Shave.

There must have been hundreds of these verses and doubtless at least one team of Madison Avenue copywriters were kept busy simply turning out these catchy rhymes. However, if they have indeed passed from the scene we, and countless other tourists, do miss them.



What started all of this thinking is one phase of the Western style square dance that

we have been reminded of while preparing the Bicentennial Square Dance History Series (see page 14). This is caller-patter and one man, Terry Golden of Colorado Springs, was a past master at it.

We'll never forget our first impressions of Terry. Bearded, bright plaid trousers, someone's discarded army hat, his true ability showed brightly when he got behind the microphone and called. Patter was his specialty. To those of you recently arrived on the square dance scene, we should explain that the true patter call may have disappeared about the time you came into the picture.

Briefly, patter was the fill-in dialogue the caller used to keep time with the accompaniment. While the dancers were executing a call that took more than eight beats for completion, the caller would take off on a rhyming jag that lasted until the next directional call was due.

Most of the patter was meaningless. However, you had to listen carefully, for occasionally there was a bit of "direction" squeezed into the lines. For instance, during a right and left grand the caller's patter might go:

*Meet your honey and pat her on the head
If she don't like biscuits give her cornbread*

This was simply a reminder to swing your girl when you met her. The "biscuit" swing (far more desirable than cornbread) was a regular waist swing. However, if the closeness of the waist swing offended the girl, or if stern parents were on the sidelines watching every move with care, then she might prefer the less desirable (for the man) cornbread or two-hand swing, which allowed a respectable 18 inches or so of air space between the dancers.

So, as we say, most of the patter was simply fill-in. It would come in different lengths and would be used depending upon how much time the caller had before it was necessary

for him to come up with the next call. One of the eight count shorties included:

*Chicken in the bread tray pickin' out dough
Granny will your dog bite? No, chile, no.*

A right and left grand or promenade usually allowed a little more time. Perhaps enough for four lines (16 beats) of patter:

*'Way down south not very far off,
A jay bird died of the whooping cough;
He whooped so hard with the whooping
cough,
That he whooped his head and tail right off.*

In the Texas style do si do, which is simply a continuous do paso, a competent caller in days past could manage reams of patter. Our friend, Terry Golden, would unwrap endless Burma Shave verse.

The story is told of one Texas caller who took pride in starting a Texas do si do and then reciting all of the verses from Lewis Carroll's "Walrus and the Carpenter." Another story which testifies to the obedient nature of the dancers, explains that one caller started a Texas do si do, unraveled about 16 verses of patter and then dropped dead. Old timers in the area would want you to know that the dancers danced for 97 days and nights without stopping. Only when the floor wore out and the dancers fell two feet to the adobe did the dance finally come to an end.

Anyway, here are a few more bits of nostalgic patter for your collection.

*Cat in the barn, rat in her mouth
Grab your honey and head her south.*

*Sugar in the gourd, gourd on the ground
The way to get the sugar out
Is to roll the gourd around.*

*Drink from the glass and drink from the keg
Now swing that gal with the piano leg.*

Much of the old patter came from some of the folk songs created in the prairies and plains of America, songs like "Ida Red," and it's interesting to note that many of these same folk songs became the popular hoedown accompaniment for the square dances.

From "Old Joe Clark" came a number of

bits of patter, including this 16 count collection.

*Yonder sits a turtle dove
A sittin' on yonder pine,
You may weep for your true love,
And I shall weep for mine.*

And this one:

*My true love is a sunburned daisy
She won't work and I'm too lazy.*

Recorded Recollections

OF ALL THE CALLERS who have made square dance records over the last fifty years, none appeared as unlikely as the diminutive Mr. Kitsell, the hot dog salesman (pickle in the middle and mustard on top) of the old Jack Benny Show. The time was at the start of the square dance *explosion* in the early fifties. Many of the major recording companies, sensing a stampede, rushed to get their own square dance records out and onto the market.

One of these was Tempo and a production staff member in the Hollywood office asked us to serve in an advisory capacity while they made their one and only square dance recording.

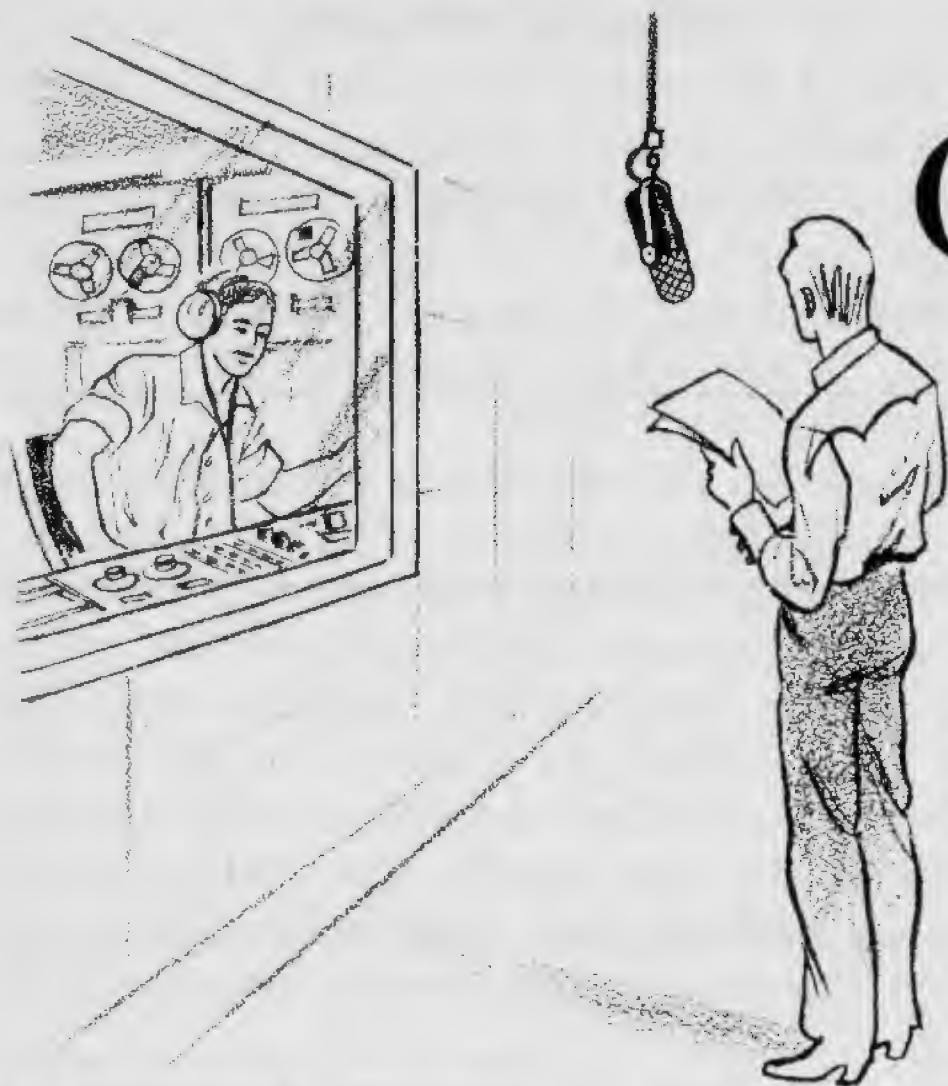
When we arrived at the studio and were introduced to "Mr. Kitsell," we were assigned the task of finding some suitable call to fit his broad, Bronx, Jewish accent. After a number of experiments, we came up with a suggestion for the Mt. Sinai version of "Life on the Ocean Wave." The record, still a *prize* in our record archives, is danceable. Chances are, however, that few of the copies were ever used for dancing. As a collector's item it's as intriguing as many of today's comedy albums.

☆ ☆ ☆

Today our record archives library lines four walls in our office and is still growing. The old Henry Ford records, some of the discs that play on the old Victor cylinder machines and even a collection of the half inch thick records of the early 1900s, add to this recorded collection of square dance nostalgia.

Working on this special "On the Record" issue this month, these and many other thoughts came to mind. We owe a great deal to the square dance recording phase of our activity and our hats are off to the producers, the technical men with the know-how, the musicians and the callers.

this little giant of an industry feeds an activity of several million square dancers.



On the Record 1975

in for its share of credit for today's growing size of the square dance activity.

At first, in the late 1940s, there were only a handful of useable accompaniment records. Black and White, Imperial, Folk Dancer and Folkraft were some of the early labels. With the square dance explosion of the late 1940s and early 1950s, such names as Windsor, C. P. MacGregor, Sets in Order, Old Timer and Western Jubilee appeared on the scene. Not wanting to be left out Decca, Capitol and RCA Victor also produced square dance packages to complete their catalogs.

Over the years the number of specialized square dance recording companies steadily increased. As some dropped out of the picture, others came in. Gradually the quality of square dance recordings improved; the squeaky fiddle and the typical available square dance bands were replaced with highly qualified, sometimes well-known recording artists.

The especially recorded round dance music now became as pleasant to the ear as much of the music on the pop labels.

Almost any caller "who was anybody" rushed to get recorded. Sometimes as many as fifty new singing calls, patter hoedowns and round dances were released in a single month and the square dance recording industry became a solid fixture in the activity.

Economics has played its part in the square dance industry, just as it has with every other phase of merchandising today. Where at one time square dance records cost 95¢, the cost for a double round record or a flip-side singing call is \$2.00, and there is no assurance the price won't continue to rise.

For the manufacturer of square and round dance records, there are indeed many risks. Studio costs are high with some charging as

THE RECORDING SESSION is in progress and listening back to his first tape, the perspiring caller at the microphone exclaims: "My golly, that's hard work!" The above average caller who spends several nights each week behind the microphone calling for beginners' classes, club dances and advanced workshops, with scarcely a flub in his delivery, suddenly freezes up when the voice from the darkened recording booth announces "Blue Star Angel Face, take one." The pre-recorded music starts. The caller goes blank. "Blue Star Angel Face, take two."

The caller, accustomed to "doing his thing" in front of hundreds of dancers is awed by the quiet emptiness of the studio. Eventually his voice will come back and he'll be able to "think" dancers and deliver his call unfalteringly.

No one could ever have kept track of all the re-takes ever made. We remember back to more than one session when that ominous voice from the other side of the glass window reported, "All right now, this will be take 18!"

Aside from the modern public address system which makes it possible for one caller to be heard by many dancers and the modern automobile that transports both caller and dancers many miles for an evening's club hoedown, the record industry must indeed come



much as \$70.00 an hour. Record pressing has increased by almost 40% in the last year and a half. Musicians' fees, costs for arrangements, advertising, shipping, all have reflected today's inflationary spiral.

Couple all of this with the problem of taping recorded music (see the Round Dance Module, Page 23) and the uncertainty regarding the acceptance of a newly recorded singing call or round dance and you can readily see a few of the many risks facing today's label owner.

"It's often a question of timing and getting the breaks," explains one of the top square dance recording executives. "We may find that one of our new round dance releases is picked up in a number of areas as 'round of the month' and because of this we may gain an additional two or three hundred sales." While two hundred records may not seem like a lot to those accustomed to the astronomical figures publicized by the pop recording companies, a "hit" record in the square dance field may be one that nets 2,000 sales. If there are indeed 9,000 callers in the field today and if singing call records are primarily directed to the caller, then it's easy to see that the sale of 5,000 records would register high as a "hit."

To the best of our knowledge, the all time record for hits in this specialized square dance field is the 30,000 plus realized by Sunny Hills a number of years ago with its "Happy Polka." Of course, in the case of round dances the sale would not be limited to the callers or round dance teachers themselves, but many

dancers would purchase the record for their own enjoyment and to be used at their own playroom square dance parties.

What to Record?

A friend of ours in the square dance recording industry proudly displays a plastic badge with the letters KISS boldly displayed when he goes in to record. "It's my motto in recording these days," he says. "Keep It Simple Stupid, is my advice to myself and to those who record on my label.

"We made the mistake a number of years ago in trying to come out with the latest and the toughest. Because 90% or better of our singing call records are bought by the callers (and not by the dancers) we discovered that what most callers are looking for are smooth flowing patterns that incorporate the standard basics. If we can couple this with a catchy tune — something that everybody is humming — then there is a good chance that the caller will use it."

For years the various recording companies have suffered with a problem of duplication of effort. A new tune may spring up on the country and western hit parade and simultaneously, in different parts of the country, recording callers will get an idea to use the tune for a new singing call. In more than one instance as many as three or four recordings of the same tune have come out all with different dances and all released by different recording companies.

The result has been disaster. The square dance market is not a big one to begin with, but when divided by two, three, four or more recordings of the same tune, it's almost assured of failure. "Which record to buy?" "Which of the several dance patterns to use?" As a rule the result is that the tune is simply not used.

Recently attempts have been made at a tune clearing house. Recording companies register tunes they are recording and in a sort of *gentleman's agreement* other companies and artists stay clear of the tune for a certain amount of time until it has had an opportunity to be released.

Who May Record?

Anyone may record. It's like the question, "Who may call square dances?" Actually anyone able to go out and buy a public address system and an assortment of records and locate

a hall and find a number of people who would like to dance is in a good position to become a caller. However, it is obvious to see that it takes more than simply the desire.

A person may, if he wishes, rent a studio, bring in musicians, select and prepare the music to be recorded, and then go into a session and come out with one or more records featuring his calling. This is fine. But there is a little more to recording than this.

It's like producing any product. Our caller friend, once he has made his records, can have them produced in any quantity he wants and he can sell them himself to his own dancers or merchandise them through the various square dance record distributors. The trick, of course, is to make records that others will want to buy and then have them available. For this the best bet may be to attract the interest of an existing square dance recording company and become one of its feature callers.

Once you appear on MacGregor or Hi-Hat, Thunderbird or Red Boot, you are assured of a certain amount of advertising in square dance publications and of the availability of your records to the general public.

What Do I Do First?

It all starts with an idea. If you feel that you have a good, original idea for a square dance singing call, contact the owner of one of the labels whose music and past performance appeals to you. Let him know that you have a dance that you would like to record on his label. Possibly suggest a tune that you have in mind.

If the company is interested, you will hear back, and you may be asked to send a copy of your call along. One record producer tells interested applicants "Go back eight or ten years in the records produced and find an 'oldie' record that has long since been dead and arrange a modern dance to the old record, paying particular attention to good body mechanics, timing, word meter, and lastly (although not as important) rhyming. Then send us the record and a writeup of your dance, plus a tape of you calling the dance. With this information we can truly evaluate your ability to compose. We may do a modern recording of the same tune or we may find another tune for you and give you a chance to record one for us. Choosing good material and

(Please turn to page 69)

THE SQUARE DANCE RECORDERS

In addition to some of the major labels (Capitol, Victor, Decca, Columbia, etc.) that have released square dance recordings, there are more than 40 specialized square (and round) dance labels on the record shelves today. Here are the ones we located in a recent search. Doubtless there are others.

Releasing At Present

Belco, Blue Star, Bogan, Cross Roads, D & E T, D & R, Dance Ranch, Flutter Wheel, Folk Dancer, Folkraft, Full Time Caller, Gold Star, Greenwood, Grenn, Hi-Hat, Jay-Bar-Kay, Kalox, Lightning S, Longhorn, Lore, Lou Mac, Lucky, MacGregor, Mustang, Nite Al's, Pioneer, Prairie, Pulse, Red Boot, Rockin' A, Scope, Shaw, Square Tunes, Swinging Square, Sets in Order, Thunderbird, Top, Triangle, U.S.A., Wagon Wheel, Wild West and Windsor.

Not Releasing At Present

Going back four years or more, here are some of the producers that are not, as near as we can determine, releasing at the present time:

Abner, Ard, Aqua, Balance, B-E, Belmar, Benz, Best, Big J, Black Mountain, Blue Bolt, Blue Ribbon, Captain, Cimarron, Country Squares, Dash, Elite, Family Squares, Flip, Four Corners, Go, Golden Squares, J Bar L, Jewel, Jocko, Keeno, Laurel, Magnum, Magic, Mib, Niagara, Norsemen, Old Timer, Osborne, Pairs 'n Squares, Pilgrim, Royal Canadian, HAT, Rhythm Records, Rio, Russell, Sashay, Silver Spur, Smart, Square L, Sunny Hills, Tahoe, TNT, Western Jubilee and White Lightning.

If you'd like to go back even further, you'll find these square dance labels among the old 78 rpm collector's items:

Alamar, Ambassador, Beltona, Black and White, Bowmar, C & L, Coast, Cordion, Crystal, Disc, Four Star, Hoedown, Marlinda and Rock Candy.

We've probably missed some in these lists but they will serve to indicate the number of companies who are or who have been involved in the manufacturing of square and round dance records.

This total of 106 labels is quite a representation for the activity. You are to be reminded, of course, that a number of these companies made only a brief appearance, perhaps issuing only one record. Some of the labels are offshoots of larger releasing companies and were formed primarily to satisfy a specific need.

CALLERLAB

The International Association
of Square Dance Callers — *produces*
its 2nd CONVENTION — and it's
a WHOPPER!

600 plus fill the meeting rooms
for Convention business
(Photo by Timothy J. Vetter)



BRING TOGETHER more than 600 people, callers and their wives (or husbands), for three days in magnificent hotel facilities and you have the makings for one gigantic conclave. Add to this some of the top caller leadership in the square dance world, a stimulating program made up of subjects dear to the hearts of callers everywhere and the success of such a meeting is virtually assured.

Representatives from all the United States and all the Canadian Provinces gathered at the Chicago Marriott Hotel March 24th for what will long be remembered as an action-filled series of conferences. While outside the temperature stood at the low 30s, the discussions inside the meeting rooms warmed up rapidly. Almost all of the key topics vital to the future of square dancing in general, and the calling profession in particular, were covered. Resolutions having to do with the training curriculum being used in callers' schools, a provisional accreditation of those who teach callers and an up-dated mainstream list of basics were adopted.

Milestone Awards were presented to a number of callers who had been in the calling field for more than 25 years and special awards were made to a trio of callers long in the

CALLERLAB Working Committee — 1975-'76

activity. Of these honors, one went to Les Gotcher for his many contributions to the development of calling techniques. Another went to Al Brundage for his pioneering and continued contributions to the activity and calling profession. A third was designated to Joe Lewis for his role in calling. Myrtis Litman, widow of Lloyd Litman, an early developer of calling systems and theories, accepted a posthumous award in honor of her husband. Finally, a matching set of luggage was presented "with appreciation and thanks" to Stan and Cathie Burdick for their devotion and hard work during the past year as Executive Secretary of CALLERLAB.

Credit Where It's Due

Much of the success of the 2nd Convention is attributed to Stan Burdick, Executive Secretary, Dave Taylor, Convention Chairman and others of the Executive Committee made up of Frank Lane, Marshall Flippo and Angus McMorran. Without their hard work this past year, none of this could have happened.

Special "club" groups studied the findings of some of the organization's permanent committees. These included (among others) The Record Tune Clearing House and Problems of Taping; Halls — Their Problems and Solu-



Stan Burdick



Arnie Kronenberger



Jack Lasry



Johnny LeClair

tions; Creating a Dynamic and Functional Local Callers' Organization; History/Heritage/Archives/Legacy; Our Benefits Program — Where it Stands; and The National Convention — Let's Talk it Over.

CALLERLAB Results

The resolutions passed by CALLERLAB '75 were these:

CALLER TRAINING CURRICULUM: As the first step in the implementation of the 1974 CALLERLAB Resolution calling for a program of accreditation: Be it Resolved that the "CALLERLAB Caller Training Curriculum" is accepted and approved by CALLERLAB as a guideline for use in callers' schools.

(Editor's Note: Coming soon in SQUARE DANCING magazine we will include the full text of the 14 points made in the report. Here are the section headings for your information: Leadership; The Mechanics and Techniques of Calling; Teaching; Programming; Choreography; Business Aspects; Round Dancing; Equipment; The Caller's Partner; Resources; History, Heritage and Tradition; One-Night Stand; Self-Study Techniques; and Singing Call Techniques.)

CALLER ACCREDITATION: In furtherance of the objectives of the 1974 CALLERLAB Resolution calling for development of standards of qualifications for teachers and callers: Be it Resolved that the CALLERLAB Accreditation Committee is directed to develop and, if possible, to implement during the next 12 months a workable program of provisional accreditation of those who teach callers.

MAINSTREAM BASIC LIST: In order to

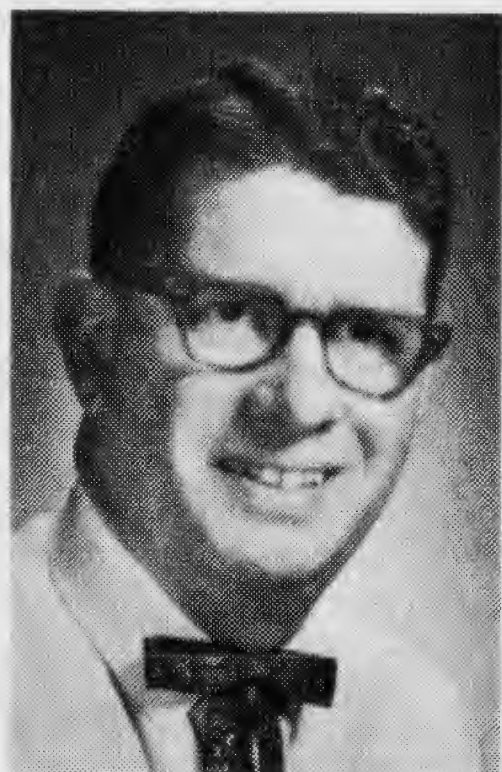
recognize the changing character of our activity and to provide an up-to-date guideline to the fundamental choreographic terms in use in the mainstream of square dancing today as well as to provide an important tool for the use of callers who train the new participants in our activity: Be it Resolved that the "CALLERLAB Tentative Mainstream Basic List" is adopted for a one-year trial period as a point of reference in the activity. This list shall be reviewed by a committee of CALLERLAB on an annual basis.

(Editor's Note: In a future issue the entire list as approved by the CALLERLAB membership will be included in this magazine.)

The Convention delegates also adopted a Code of Ethics, which, with the other results of the Convention, will appear soon.

Before the 1975 Convention had ended the dates of April 12, 13 and 14, 1976, had been set for next year's Convention, which will also be held at the Chicago Marriott Hotel. Jim Mayo, Magnolia, Massachusetts, was presented as the 1975-76 Chairman of the CALLERLAB Board of Governors. With Jim on the Executive Committee for the coming year are Johnny LeClair, Mesa, Arizona (and Riverton, Wyoming); Arnie Kronenberger, Marina del Rey, California; Stan Burdick, Sandusky, Ohio; Jack Lasry, Miami, Florida; and Angus McMorran, Ottawa, Ontario, as Canadian Convention liaison. Executive Secretary is Bob Osgood, California. The new offices are located at:

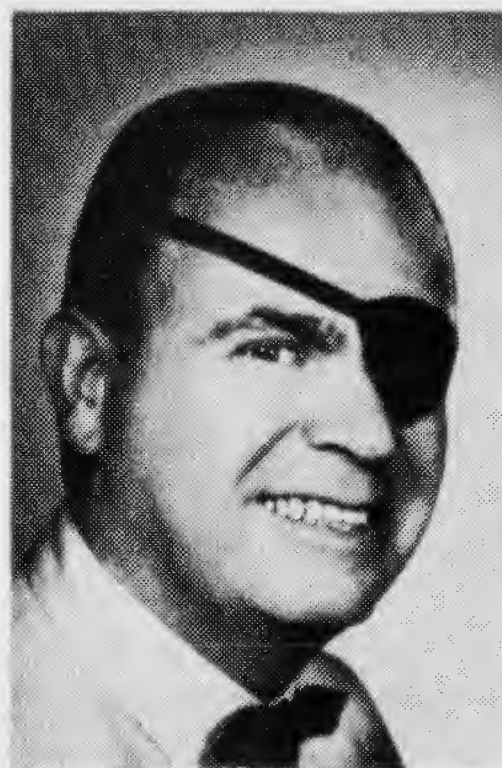
**CALLERLAB — The International Association
of Square Dance Callers**
462 North Robertson Boulevard
Los Angeles, California 90048



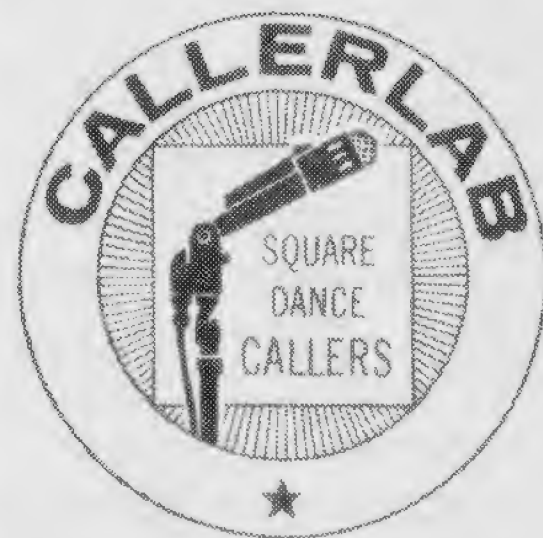
Angus McMorran
Canadian Convention Liaison



Jim Mayo
Chairman of the Board



Bob Osgood
Executive Secretary





History of the U.S.A. in Dance



Running Sets and Mountain Dances (part one)

FROM THE HIGHLANDS in the southern portions of America and up through a part of the eastern seaboard, exists a form of country dancing which has had a great bearing on the evolution of American Square Dancing. Cecil Sharp in his "Country Dance Book" Volume V, states that this form of dance came to this country directly from England. Known as Kentucky Running Sets, Tennessee Mountain Dances, Appalachian Circles and Big Circle Dancing, many of these dances are still being done in all or portions of the states shown on our map of this section of the country, much as they were danced 100 years or more ago in the same areas. You'll find no more exciting dance of America to include in your bicentennial pageant, so why not consider setting a scene as it might have been at any time during the past 150 years on the Green in Asheville, North Carolina, some balmy Saturday evening.

According to where you are at the time, and what oldtimer you might be talking to, you might find the big circle dances were most frequently done with four or more even numbered couples in a large circle. Traditionally a recreation for the entire family, you could ex-

pect to see youngsters of six dancing right along with grandparents of sixty, with a good smattering of great grandparents mixed in with the others.

The big circle dance was usually divided into two parts. The dance would start in a big circle formation, with the dancers circling left or right, swinging, doing a grand right and left and promenading, with everyone working together around the circumference of the circle.

Once the introductory dancing was out of the way, the action would break into small circles. This was accomplished by numbering off the dancers into odds and evens. In other words every first, third, fifth, seventh, etc. couple around the hall would be the odd or "active" couple. At the direction of the caller, all the odd couples would progress to the even couple on their right. They would do one figure with them and, having finished that figure, the odd couples would move to their right or counterclockwise to the next even couple, to do another figure.

When the caller felt that the dance had gone on long enough, he would once again have all the dancers join in one large circle and, in this formation, direct them through a few more calls and then end that particular "tip."

For your pageant you will probably want to include only a few typical and more colorful of the many figures used in the dancing. While you may show only four or five minutes, in

actuality twenty minutes was not uncommon for one of these "tips" and oldtimers tell of dancing for well over an hour without stopping.

The caller had an unusual role to play. Not content with standing on the sidelines to deliver the calls, the true veteran would dance right along with the others and usually be the Number 1 couple and lead the action. Without benefit of microphone or amplification of any type, as a rule the calls for these big circle dances were limited to the bare essentials.

The most successful caller was one who could pitch his voice over (or under) the musical accompaniment and the sound of the dancers. His calls simply would be "reminders" as most of the dancers knew all the calls and needed only an announcement or prompt to tell them what figure to do next.

"Set running" is appropriately named, for many of the fiddle tunes were played in excess of 140 metronome beats per minute and although this changed from one area to another, the type of footwork often depended upon the dance surface being used at the time. In one text written in the 1920's the dance step is described as, "a swift, slightly springy running step . . . executed with the greatest freedom of bodily movement . . . there are no fancy flings or extra movements of feet, arms or body." This book goes on to describe a group dancing at Pine Mountain, "The dancers seemed to

glide along the ground with this swift, tireless run. Their arms hung loosely at their sides and their bodies were often inclined slightly forward as though in a perfectly relaxed and joyous movement."

A description coming from North Carolina cautions, "Use a smooth walking shuffle — please, not hopping, skipping or jumping steps."

About the Costume

Wear whatever might have been the costume for the era and the area you are portraying. People didn't dress up especially for these dances and pictures we have seen show dancers much as they might have been dressed having just come from church, ties for the men, regular street dresses for the ladies.

Our artist has depicted a taste of country costuming for the Appalachian area just prior to the Civil War of 1860. There may be a tendency to "cornball" something of this sort but avoid the temptation and present the dances to the best of your ability the way they have been enjoyed for many years.

Music for the Big Circle

Old fiddle tunes are ideal for big circle dancing. You may be fortunate enough to have "live" music for your pageant and on this score you will note that dancers often "made do" with what musicians were available. Ideally the accompaniment would consist of a fiddle, a guitar, possibly a five string banjo

Costume suggestions for the Mountain Dances

In any dance forms that cover a wide time space, there is a great latitude in the selection of costumes. For the Running Sets which have been a part of the American scene for many years, we have suggested a period in the mid-1800s. We are dealing with the rural, country people whose clothing reflected a life with few frills. Your local library and community archives will be a great help in your authentic costume planning.



The man's trousers were full, with no crease down the center. The shirt we assume was generally white and the shoes could be the ones he used in his work.



For the lady, the not-too-full skirt would be a practical length allowing freedom to do the chores of home and farm. The length could be longer. We assume "long johns" underwear but it's only a guess. Cotton prints might be fairly colorful if not restricted by religion.

and a piano accordion. Today, a string base or even drums may help retain the beat. You may find, as in the case of the dancers of a century ago, that you can dance to the music of only one instrument or perhaps to no music at all. In the past, when musicians were just not available, hand-clapping by the audience was the only accompaniment. This clapping accompaniment was known as "ratting."

One tradition among musicians in the mountain country is the art of "playing the straws." One of the old texts explains this. "At Wooten, Kentucky, where Dr. James K. Stoddard has made of his home a genuine community center for the young people, music was furnished by a fiddler who held his fiddle across his knees, and was assisted by one of the young men as 'beater'. The 'beater' drummed out a supplementary rhythm on the fiddle strings using two light sticks (or straws) the size of knitting needles."

SOME TYPICAL ACCOMPANIMENT

Some of the tunes used in the Running Sets included Arkansaw Traveler, Sally Goodin, Sourwood Mountain and Cripple Creek.

An excellent album, Folkraft LP 36, is available also. Titled Big Circle Mountain Dance Music, the music was recorded by The Stoney Creek Boys and instructions by Glenn and Evelyn Bannerman are included.

Figures for the Big Circle

Keeping in mind that what we are describing is a composite of the mountain dances, we'll first list some of the figures that can be used in the large circle to open and close this particular section of your program. Any caller working with beginners will find that this is similar to the very basic teaching that goes on in the large circle during the first sessions of a new dancer class.

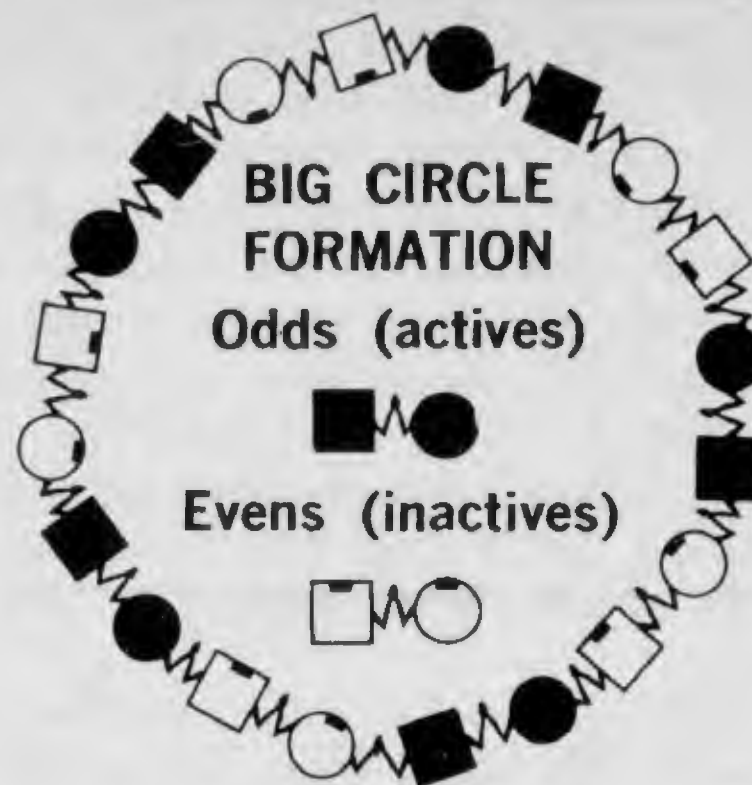
CIRCLE LEFT.

Join your hands and circle to the left.

CIRCLE TO THE RIGHT.

**You're going wrong, go the other way back.
And make your feet go wickety wack.**

Nothing different or difficult about these two calls. Hands would be held in the normal manner, men's palm up, ladies' palm down. Joined hands would usually be lowered unless the area allowed for spreading out a bit in which case the hands would be raised slightly to compensate.



SINGLE FILE.

Promenade single file.

Lady in the lead go Indian style.

Do it just as you would do it in your customary square dancing.

GRAND RIGHT AND LEFT.

No allemande left. Dancers simply face each other, give a right hand to their partner and start off a grand right and left in the normal manner.

SWING.

Styles on this apparently varied from one area to another, but you'll be safe if you use the regular swing position found in today's square dancing. The step should be a walk-around, rather than a "buzz" step.

PROMENADE.

This would be over the shoulder, Varsouvianna style. Man reaching around and behind the lady holds her right hand in his. Then, reaching in front of his own chin holds her left hand in his left. According to Glenn Bannerman this, to the mountain dancer, is called a "courting promenade."



The Courting Promenade quite generally used in this form of dance. Costume is a composite covering a wide space of time.

These were the "bread and butter" standard big-circle movements. However, there are a great number of others that a caller could toss in if he wished. We'll cover some of these and the two-couple movements next month.



HOW WE DANCE

FOLD the LADY

FOLD the MAN

BASIC 68 in your Extended Basics Handbook has become a “workhorse” movement during the last few years. As simple as it may seem to be, the “Fold” movement is one that causes its share of problems.

Whether the call is for the lady to Fold, the man to Fold, ends Fold or centers Fold, it's one of immediate orientation. Not only does the person folding have a responsibility, but the “inactive” person can help greatly by the use of hands and by simply being in the right place at the right time.

Taking Fold the Lady, first, we start with

a standard couple setup (1). The lady who is to be folded will take four steps to move out in front of her partner and end by facing him. The man's part is to use his adjacent hand in gently leading — not yanking or pulling — the lady (2) so that her motion flows. The turn is incorporated in the four steps (3) and is not simply to move to a new position and then turn in one step (4).

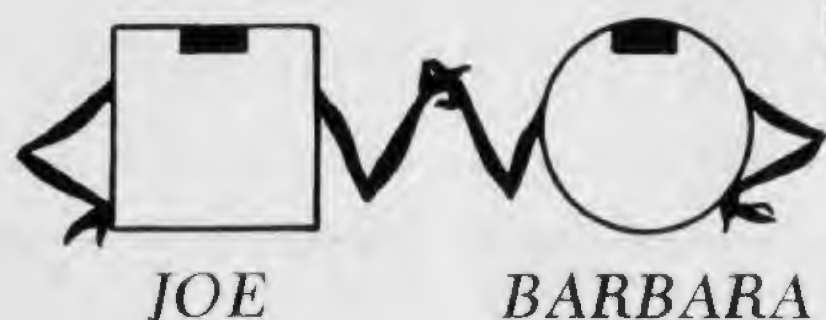
To Fold the Man, the lady must remember that her left hand gently leads and supports her partner. Starting from the same couple setup (5) the man starts his four-step movement (6) and uses each step to turn a portion (7) of the total 180° (8).

Remember, to be a good movement, a basic should not be danced erratically or with a jerky motion. Instead it should be flowing without any stop-and-go and simply blend in the number of steps it is allowed.

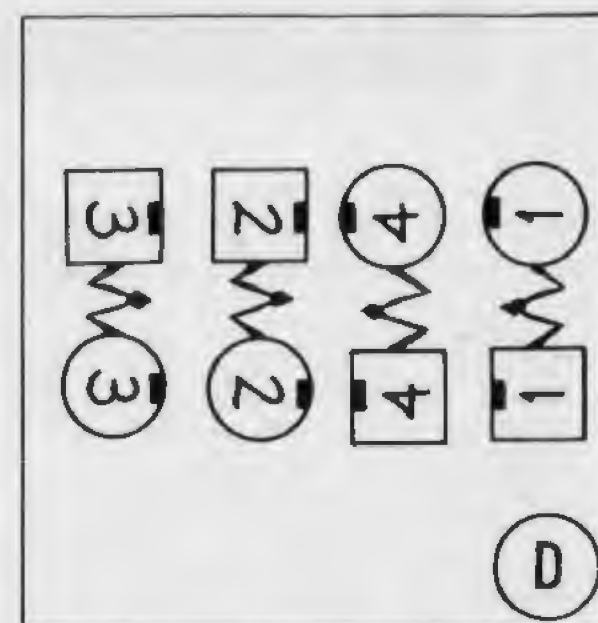
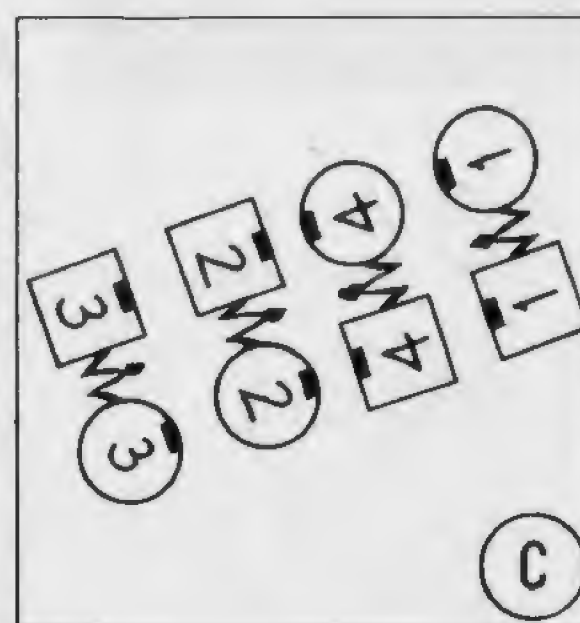
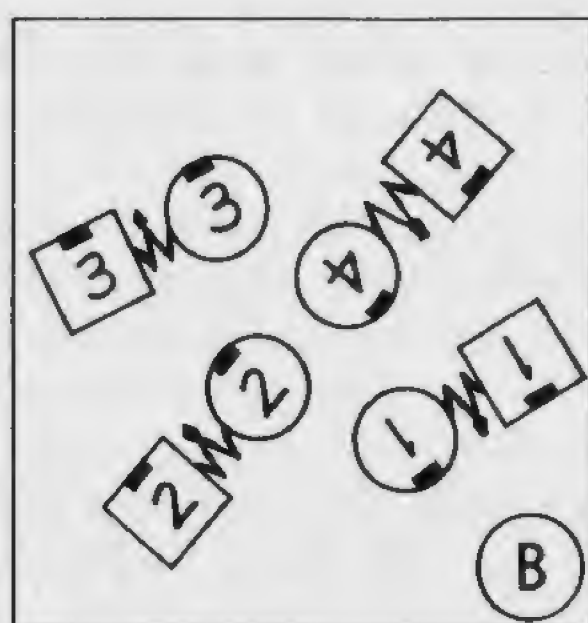
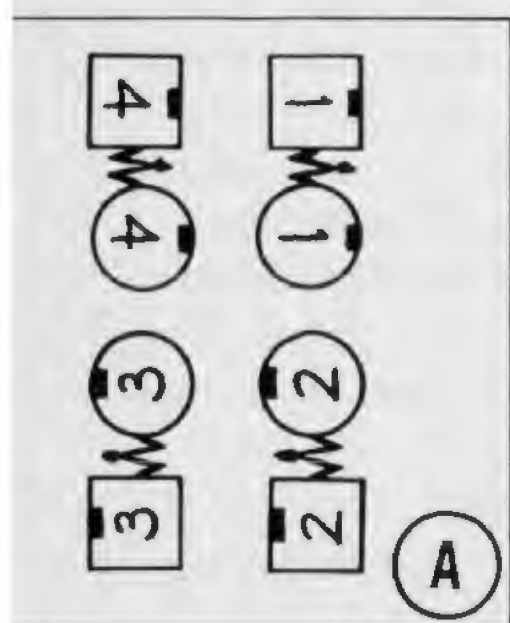


TAKE A GOOD LOOK

a feature for dancers



Ferris Wheel — a smooth, logical combination, piques the interest of Joe and Barbara.



JOE: Here's a fun movement that Barbara and I have been enjoying and which our caller has been using in some of our workshop sessions recently.

BARBARA: It's called Ferris Wheel and from a dancer's viewpoint Joe and I feel that it shows promise. It includes some of the traffic pattern of hinge and trade, wheel and deal and couples circulate (although it's actually none of these).

JOE: We're going to show you the way we enjoy the movement the best, from two parallel, two-faced lines (A). First, here's the definition: Starting from these two parallel, two-faced lines, the couples facing out wheel around as in a wheel and deal. The couples facing in step forward and then, in effect, wheel and deal with each other.

BARBARA: Our facing-out couples 1 and 3 start their wheel and deal movement (B) as the facing-in couples 2 and 4 move forward. And, in a type of weather vane action they revolve 180°, then turn to face each other (C) in the center of the square.

JOE: In the meantime, the facing-out couples have finished their wheel and deal

action. The movement ends with the four couples in double pass thru formation (D).

BARBARA: After we had learned this movement we had occasion to visit a club and found ourselves in a square with others who had never seen or heard of Ferris Wheel. But when it was called from this setup everyone seemed to go right into the pattern and we got through it with no problem. We wondered if callers are aware of the lift dancers experience when they are able to execute a brand new call with no walking.

JOE: Because square dancing, to us, is executing the calls to the beat of the music with other friendly people who have the same motivation, a movement like Ferris Wheel appeals to us. It gives us the opportunity to relax a bit and enjoy our dancing and gives us a respite from the concentration that some of the more complicated figures require.

BARBARA: As we said, we like the movement and think it's fun. We tried it from other setups but this particular one seemed to work best for us. Although we haven't danced it too much to date we hope it will be around for a period of time.

PROMOTING GOOD PUBLIC RELATIONS

TOO OFTEN in our own pure enjoyment of square dancing, we overlook the responsibility and opportunity to let the world know what it's all about. The January 1975 Quarterly Issue of *Canadian Dancers News Magazine* contained an article filled with ideas for all thinking dancers to consider. The more individuals who will give some thought to this oft-neglected area of our hobby, the greater potential there will be for action. Webster defines "public relations" in part as "... the promotion of rapport and goodwill between a person or institution . . . and the community at large . . ." How does your club measure up against the following?

Is your club highly regarded in your town or community? Does it maintain full membership without difficulty? Is the club invited to participate in community events, such as parades, fairs, etc.?

If the answer to these questions is "yes," then you have been doing a good job of handling public relations. More often the answer is "no," which can only mean that you have fallen down on the job of selling square dancing and your club to non-square dancers.

No matter how excellent a product may be, the public will not buy it until it becomes fully aware that there is such a product and that it is worth buying. Square dancing is fortunate in having something of value and general appeal to sell, but the clubs and associations must use initiative, resourcefulness and effort in the promotion of our product, square dancing.

Even though the club and association have public relations committees, the committee alone cannot sell square dancing. Every member should consider himself a salesman, and the club or associations will be known by the kind of advertising given by the membership.

In promoting square dancing, each square dancer should:

- (1) Boost square dancing wherever he may be — wherever he can find an opportunity.
- (2) Work at all times for harmony in the club.
- (3) Always conduct himself in a manner which will bring credit to himself and square dancing.

Just as public relations departments are considered necessary in practically every business, so is a public relations committee an important part of a club or an association. Members of this committee should be selected for their ability to make contacts, a willingness and desire to further square dancing and to be able to write well and handle correspondence correctly and promptly. This committee will find many ways of working for good public relations, some of which are listed as follows and apply to a club or association:

- (1) At the beginning of each term, plan activities with other club or association committees to assure that public relations will be included in the term program.
- (2) Have a supply of promotional material available at all times so that a copy can be given to anyone who appears interested.
- (3) Keep the club and association registered with the Chamber of Commerce, Park and Recreation Departments, Service Organizations, P.T.A., Police Departments, Motels and Hotels.
- (4) Educate the members to the need for their cooperation in selling square dancing.
- (5) List coming events in the community and area and bring them to the attention of the club members. If possible, secure spots for square dance participation.
- (6) Try to obtain time on talk or quiz shows on radio and television.

The associations should, through their publications:

- (1) Bring public relations information and suggestions to the members and clubs.
- (2) Encourage public relations education

KEEPING IN TOUCH



Original simple art work adorns the cover as well as the inside of this note.

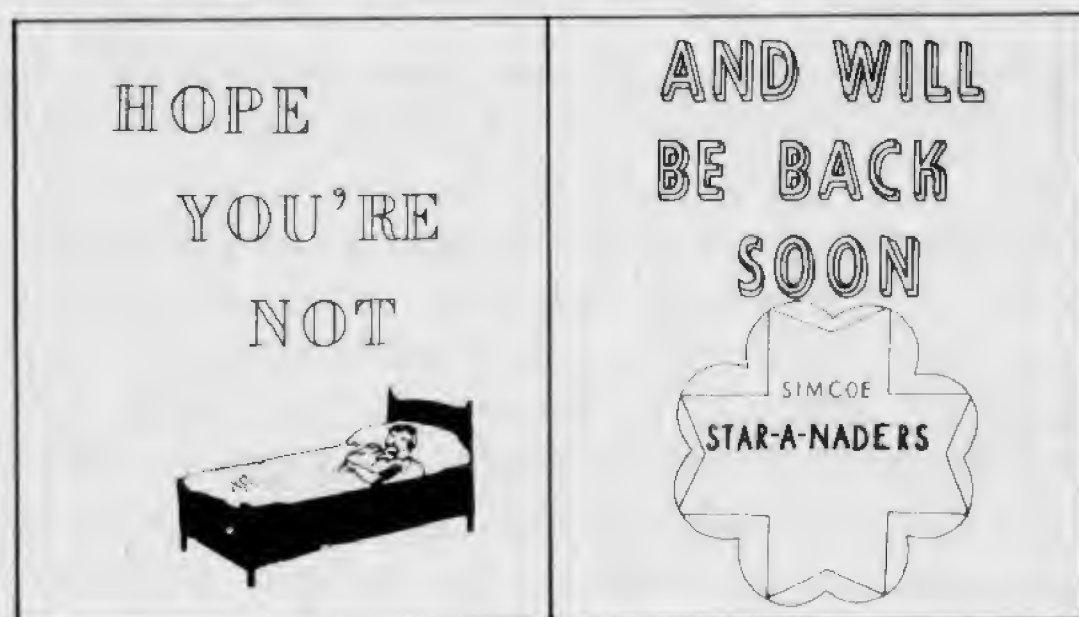
HARVIE MAIN OF THE SIMCOE Star-A-Naders of Simcoe, Ontario, Canada, shares his idea with other club dancers. When members of their group miss more than two nights of dancing in a row, a card is sent to them. A personal, penned note is added including some of

panels at association meetings.

(3) Encourage clubs to exchange ideas through joint meetings of their public relations committees.

You like square dancing, do you not? You want it to continue to grow. Then you must sell it as dancers, clubs, associations and councils, not only today and maybe tomorrow, but every day!

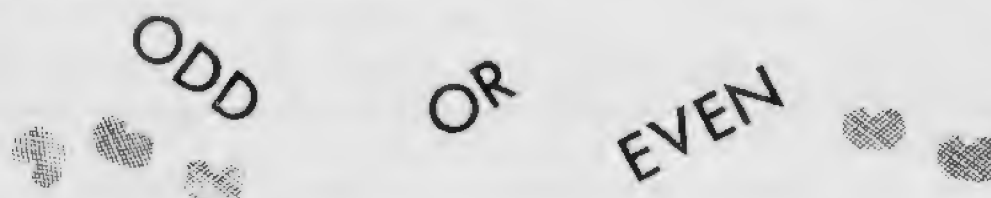
The mimeographing can be run off on one side of an 8 1/2" x 11" sheet and then be folded to card size.



the forthcoming events of the club.

Everyone likes to be remembered and when a club takes the time to personally contact those who are not able to attend, undoubtedly it does a great deal to encourage them to return.

A PARTY MIXER



USING AN ACTIVITY to mix people at a dance can serve several different purposes. If your event is one where most people do not know each other, a mixer becomes an ice-breaker and gives people a focal point whereby they can become acquainted. On the other hand at a dance where people are known to each other, a mixer can add a different flavor to the evening, a little something special in the way of fun. Your club may find it appropriate or useful from time to time to include a mixer.

Here is one which is non-seasonal, non-topical, unlimited in the number or gender to be included; in fact, a mixer which will work almost anywhere, with any age group. We call it ODD OR EVEN?

Determine ahead of time approximately how many people will be at the dance as you will want to prepare one brown paper bag per

person. Obviously it's wise to have more than you think you'll need and what isn't used can find its way back into your kitchen. Allowing somewhere between 25 and 50 beans per sack (the final choice is up to you), purchase medium-size beans in quantity. The beans could be kidney, pinto, baby lima, etc.; any type of bean which is easy to handle.

Fill each sack with the exact same number of beans, i.e. if you decide on 50 beans, be sure each bag has exactly 50 beans in it.

At the appointed time in the evening, your emcee will announce the game and give instructions for it. "Each person here will receive one paper bag. During the next three intermissions you have the opportunity to increase the number of beans you now have in your bag. This is done by hiding any number of beans in your hand. A fellow dancer has the

chance to walk up to you and say 'Odd' or 'Even' as he chooses. At this point you must open your hand. If he says 'Odd' and the number of beans in your hand is odd, he wins them. However if the number of beans is even then he must give you that number from his supply. Two dancers may ask each other at the same time but be sure your beans are hidden in your hand before you ask 'Odd' or 'Even'. At such-and-such-a-time, the game is over and the sacks will be collected."

When you distribute the sacks have pencils available so the dancers may write their names on the bags and thus put them down while they are dancing. Sacks could be handed out at an intermission by having everyone come to a pre-determined spot to pick them up; they could be given out during a Grand March by having two people at the head of the hall ready to distribute them as couples approach them, or they might be grouped in sets of eight and fastened with a rubber band and disbursed to squares at the conclusion of a tip.

Caution the dancers not to drop the beans on the floor as they might become a hazard.

After the mixer ends and the sacks are collected, have a committee ready to count the beans so that a winner can be determined. If the game is to be used at a very large dance, it will assist in the counting to have a small scale (one that records ounces) available so that the bags can be weighed first and only those weighing the most will then need to be counted.

As a suggestion, we have found that most grocery stores will sell their small sized bags at a very nominal price.

The NEW DANCER

SALLY AND BOB MORGAN, caller and taw from Grants Pass, Oregon, like so many others active in square dancing, have anguished over the problem of the newly-graduated dancer and his "plunge" into the wide, sometimes less-than-receptive world of open square dances. As they recalled attending their own first big dance, away from the haven of class-time with its familiar faces and accustomed voice of the caller/teacher, they remembered

it as being a somewhat frightening and frustrating experience. They were unsure, shy, mistakes were made, not everyone was friendly.

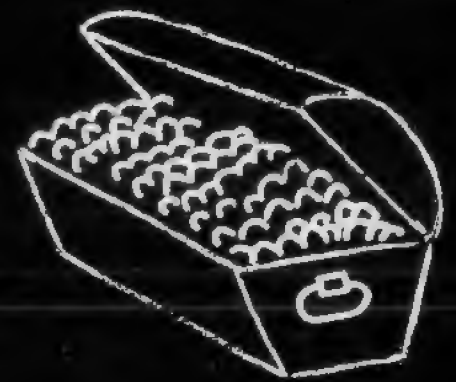
In order to bridge this gap which influences a percentage of new dancers to drop out of the activity from hurt feelings, the Morgans took a long look at the problem and did something in their own area.

First, they started a halfway dance, where students from all classes were invited to attend and to dance to the unfamiliar voice of a different caller. Second, it was recognized that some dancers needed to be encouraged to take another set of lessons, although this was an exception and not a general rule. Third, they designed a new-dancer badge. The badge portrays the familiar happy face — a simple circle with two dots for eyes and a wide curve for

(Please turn to page 68)

BADGE OF THE MONTH

PIECES
OF
EIGHT



JOHN Q SQUARE

"Yo, ho, ho and . . .", no, not a bottle of rum, but four couples with hands joined to make their own "Pieces of Eight." And thus a club was born in Walpole, New Hampshire, some twelve years ago.

Cleverly combining this familiar bit of pirate lore with the square dance activity, the club badge further depicts the theme with a picture of a treasure chest filled with the old Spanish coins known as pieces of eight.

This club wonders if there are any other square dance groups around with similar titles?

SQUARE DANCE DIARY by a square dancer

There was a time in square dancing when each club danced to its own "live" music. Today live musicians are a rarity and today's callers lean heavily on one of their most important assets,

SQUARE DANCE RECORDS

"...THAT LITTLE CASE IS WHAT PETE TAKES TO HIS DANCES. THE OTHERS ARE THE ONE'S HE'S NOT USING..."



"...THIS IS ONE OF THOSE BRAND NEW MINI-DISCS YOU'VE HEARD ABOUT. CONTAINS 4 HOEDOWNS, 7 SINGING CALLS AND 14 ROUND DANCES, PLUS A SNAPPY CHORUS OF 'HAPPY BIRTHDAY TO YOU'".

We invite you to send in your suggestion for a scene in the Square Dance Diary.



TAPING

Our present position



Thoughts from Hugh Macey, Grenn, Inc., Akron, Ohio

In the March, 1975 issue of SQUARE DANCING we printed an article written by Merl Olds, owner and producer of Hi-Hat Records. The subject was taping music on square and round dance records. This month we are happy to bring some thoughts from Hugh Macey, owner and producer of Grenn, Top and Feature Caller Records.

AS IS BECOMING more and more rapidly apparent, taping practices are beginning to be a critical problem facing the record producers. Hugh tells us, "Taping, as it is currently done at square and round dance events, is tantamount to bootlegging a phonograph record. This is so because the tapes are later used for dance practice or for party dancing and we thereby lose the sale of the equivalent record." The plain truth of the matter is, that if we decrease the demand for the record producer's product, he will undoubtedly eventually have to go out of business. Where would we be without them?! They are vitally necessary for the perpetuation of our activity.

It seems to us that there might be some

solution to the problem that could work out well for both viewpoints. Hugh tells us that he approaches the situation this way: "We are willing to allow taping of our copyrighted music at a particular dance event under only one condition. Each person who tapes our music, with or without cues, must purchase the equivalent record of each piece of music he tapes at the same dance event. This means that the local record dealer or teacher should have records for sale at the dance. Record dealers or teachers should monitor the taping situation; they should be vitally concerned. If we can correct the situation of loss of sales in the above manner, then we do not object to taping."

Hugh very rightfully expresses concern over the problem, a concern that is shared by all record producers and many more of us who are interested in the future of our activity. He says, "Please keep in mind that it is very expensive for us to produce records and total sales of square and round dance records are very small under the best conditions. Taping without corresponding sales of records will simply kill us."

on the subject of TOO MANY ROUNDS

By Frank Lehnert, Toledo, Ohio

In the February, 1975 issue of Promenade, published by the Toledo (Ohio) Area Square Dance Callers' Association, Inc., Frank Lehnert offers some thoughts on too many rounds and advanced dancing.

OVERHEARD MANY TIMES are these comments, "Too many rounds. We can't possibly learn them all. We were at a regional type

convention dance and we only knew half the rounds." They are typical thoughts expressed by discouraged round dancers and represent the feelings of many dancers who have attended such events.

Regional dances and big name workshops are usually attended by leaders and teachers, new dancers of the eager beaver type, dancers with many years experience behind them, and

some regular dancers. Naturally, since the greater percentage of dancers present are the experienced type, the program is usually arranged with more advanced dances included.

"How do these people become advanced dancers?" ask the first and second year dancers. Let's look at the word "advanced." By being an advanced dancer you claim that you do the most and the more difficult rounds around. With a rare exception here and there, most advanced dancers dance once a week in a small club that specializes in eager beaver work. If they don't learn enough there they go to the other clubs and workshops that come up. They work on some rounds alone and have basement workshops of their own. Does all of this sound familiar? It should—it's what happens to the eager beavers in the parent recreation, square dancing. Many of these advanced dancers have been dancing from 5 to 15 years and many of the old dances they do had steps that are being included in the newer routines. All of this makes it easier for these folks to pick up the new dances.

When a round dancer attends an event of this type he will either become discouraged and not attend again and be content to do his

round dancing with his home club or become inspired to become an eager beaver and make plans to "dance 'em all the next time." As has been said before, there is a place for both types of dancers. The advanced dancer usually attends these festivals because here alone can he share his particular type of enthusiasm with a *large group* (majority for a change) and because, too, they are just eager beavers.

The intermediate dancer usually belongs to a larger club and can accomplish the work to be done with less effort and time and still have the reward they are seeking. Important too — an advanced dancer is not necessarily a better dancer than the intermediate dancer. Plain styling, dancing to music and using correct footwork are signs of a good dancer.

If you have a problem as to how many rounds to do, what level to do, consult your leader or teacher. You can't possibly be the top dancer without a great deal of extra work. How much extra work is needed depends on "where you want to go."

But, "wherever you go," remember always that you are dancing for enjoyment and relaxation and whenever you stop having fun in your dancing, you're too high — level, that is!



Jim and Marie Hopkins — Innisfail, Alberta

IN OUR AGE OF SPECIALIZATION, it is refreshing to meet a couple who are totally involved with both square and round dancing. Just such a couple is Jim and Marie Hopkins of Innisfail, Alberta, Canada. Jim and Marie were married in 1945 and shortly after they started their own dry cleaning business, which they still operate.

Jim and Marie have been square dancing since 1949 and Jim started calling in 1950. They have square and round dance clubs throughout central Alberta on a regular basis and teach rounds in all levels. They have also

participated in festivals, conventions, jamborees, weekend camps and are available for guest calling and workshops.

The Hopkins have a ranch west of Innisfail, called Holiday Ranch, with their own dance hall called the "Hub" which has become known as the square and round dance hub of Alberta. Here they have weekend square and round dance camps from June through September with a waiting list so reservations must be made in advance. They host square dance groups, trailer and camper clubs, and can accommodate over 100 units at a time.

As well as a very busy calling and teaching schedule, they are Presidents of three round and square dance organizations; they were Alberta's delegates to LEGACY in 1973 and the CALLERLAB Convention in 1974.

Jim and Marie have a family of two girls and one boy who have been active in the dance program also. Jim and Marie are dedicated to helping people discover the real fun, happiness and satisfaction in dancing — one of the best recreational activities and truly a wonderful way of life.

• Chapter thirty-six

The Choreography Of Zero Movements (continued)

By Bill Peters, San Jose, California

Before starting to read this third and last segment of Caller Peters' workshop on Zero movements, you may want to refresh your memory and go back to the March and April issues of the textbook and build gradually up to this spot. The Zeros represent a technical phase of the knowledge of square dance calling that is not necessarily easy to grasp. However, the idea behind the Zero movements is quite simple and by double-checking the early portions of this chapter you will find that the material on the following pages will be more easily understood.

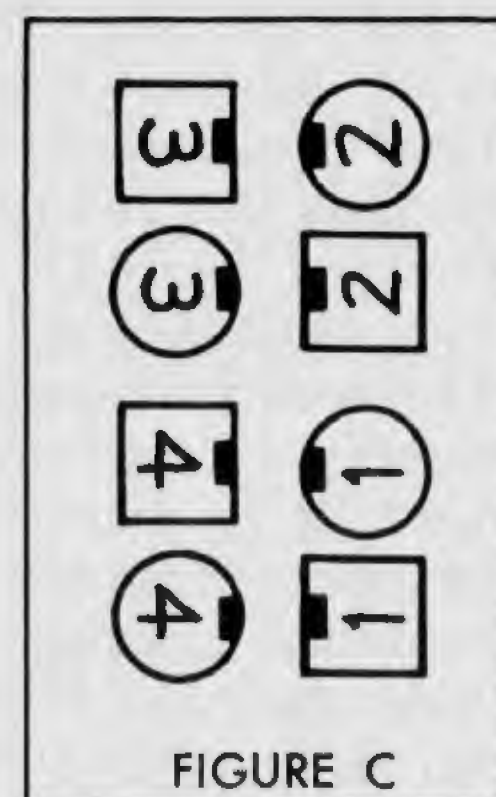
Technical Zeros

• All of the zero movements described thus far in this chapter are known as "True" zeros. This is because they always work! If they are called from the formation for which they are intended (line zeros from line formations, box zeros from box formations, etc.), they will produce a zero effect each and every time they are called. There is, however, another type of zero action that produces a zero effect only under certain choreographic conditions. It is, for all intents and purposes, a part-time zero, and most callers refer to this very special type of zero choreography as a "Technical" zero. Let us now demonstrate the difference between a True zero and a Technical zero by comparing how — and especially when — each one is able to accomplish its zero effect. First, a True zero: Figure C shows how a square of dancers would be aligned if, from a squared-up set, a caller called:

Head couples lead to the right
Circle four
Head men break and line up four

Now call the zero combination shown below and then carefully analyze the ending position of the dancers:

(16) **Pass thru**
Wheel and deal
Double pass thru
First couple left, the next go right



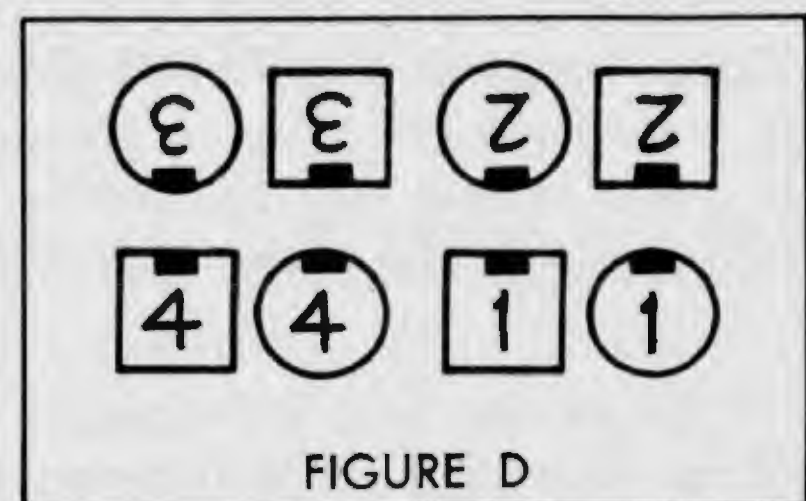
Notice first that at the end of the movement the dancers are arranged exactly as they were in Figure C! Nothing changed! The dancers are still in a facing line setup; the men and the ladies have both retained their counterclockwise 1-2-3-4 sequence; and every man retained his original partner in the partner "slot." The routine, in other words, successfully passed the zero test; it created no changes

in the arrangement of the dancers' formation, rotation, or partner affiliation, and it is, therefore, an accurate zero combination.

Let us now, by studying a completely different aspect of the zero phenomenon, see why the above routine may also be identified as a *True* zero. Notice that, after the routine was called, the dancers who started in the end positions (heads) remained on the ends and those who started in the center (sides) remained in the center. This seemingly inconsequential fact is actually what distinguishes a True zero from a so-called Technical one. For it turns out that the effect a routine has upon the identities (heads/sides) of a formation's end and center dancers can sometimes be just as critical a zero factor as the effect that the routine has upon the dancer's condition in terms of their formation, rotation and partner affiliation.

To see how this works, let us examine a zero routine in which the end and center dancers *are* interchanged — let us now, in other words, investigate the somewhat different choreography of a Technical zero. Begin by once again reviewing the dancer arrangement shown in Figure C and then, from that alignment, call the following series of commands:

- (17) **Right and left thru**
Pass thru
Bend the line



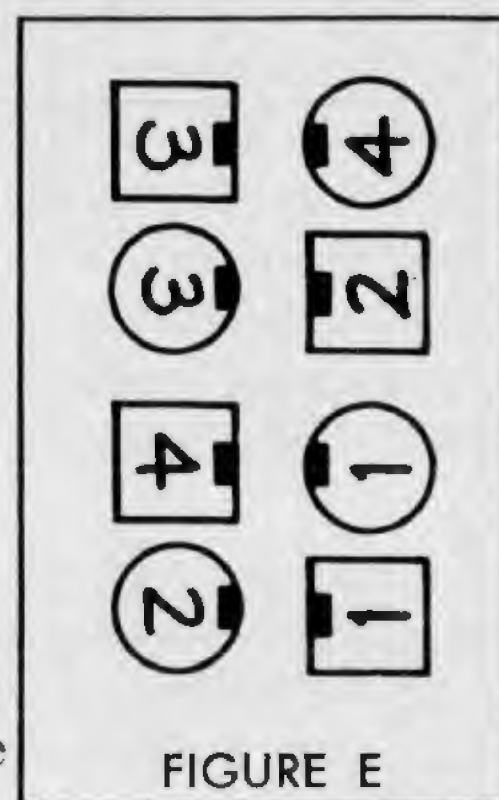
The dancers are now in the arrangement shown in Figure D and it is immediately apparent that the routine has produced some interesting changes. We may, of course, ignore the fact that there has been a visible change in each dancer's physical location. As we have already seen (when we studied the "Flip-Flop" effect), a change in dancer geography *alone* has little choreographic significance. What is significant in this routine, however, is that despite the fact that it produced no changes in the formation, rotation, and partner affiliation of the dancers, it did interchange the identity of the original ends and centers. At the beginning of the routine (Figure C), the end or outside positions were occupied by the Head men and the Side ladies, and the inside (center) spots were occupied by the Side men and the Head ladies. The reverse, however, is true at the end of the routine (Figure D). Now the Side men and the Head ladies have moved to the end positions, while the Head men and the Side ladies have moved to the insides. The ends and centers are completely interchanged and this is why we may identify this particular routine as a Technical — rather than a True — zero movement. It is, moreover, a completely valid zero when called from the dancer arrangement shown in Figure C since, like a True zero, it also passes the formation/rotation/partner affiliation test. What then is the real difference between the two? It is simply this: While a True zero produces a zero effect from *any* of the eight possible partner affiliation states, a *Technical zero does not!*

Review again the eight partner pairing arrangements described earlier. Notice that they were broken down into two separate categories: "Constant" partner alignments and "Mixed" partner alignments. The fact of the matter is that a True zero — one that does not exchange ends and centers — will produce a legitimate zero effect from each and every one of the eight possible partner alignments, while a Technical zero — one in which the ends and centers *are* interchanged —

will zero out from only four of them. To put it another way: A Technical zero that works from a constant partner condition, will NOT work from a mixed partner alignment, and one that is effective from a mixed partner state will not zero out from formations featuring a constant partner arrangement. A Technical zero, in other words, is really only a part-time zero since it is effective only some of the time and, unless a caller thoroughly understands this fact — unless he fully comprehends exactly when a Technical zero will — and (more importantly) when it will not — zero out, he can sometimes get into serious trouble.

To prove this, let us first establish a mixed partner line. Figure E represents the arrangement of the dancers after calling the following commands from a squared-up set:

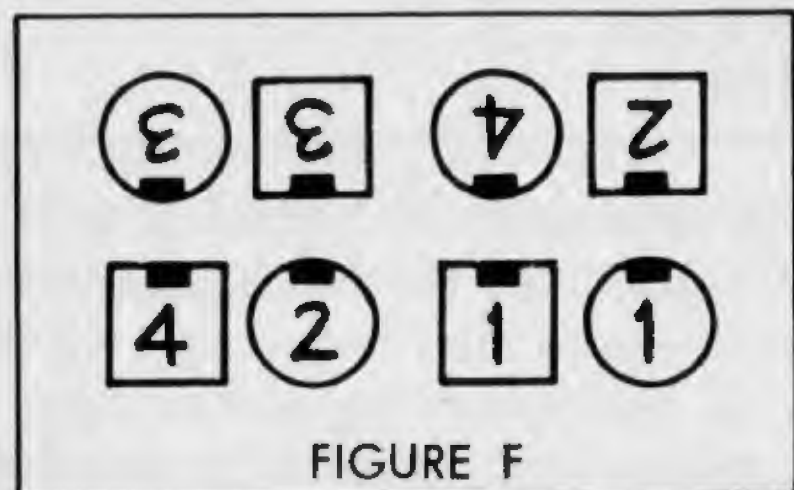
Side ladies chain across
Head couples lead to the right
Circle four
Head men break and line up four



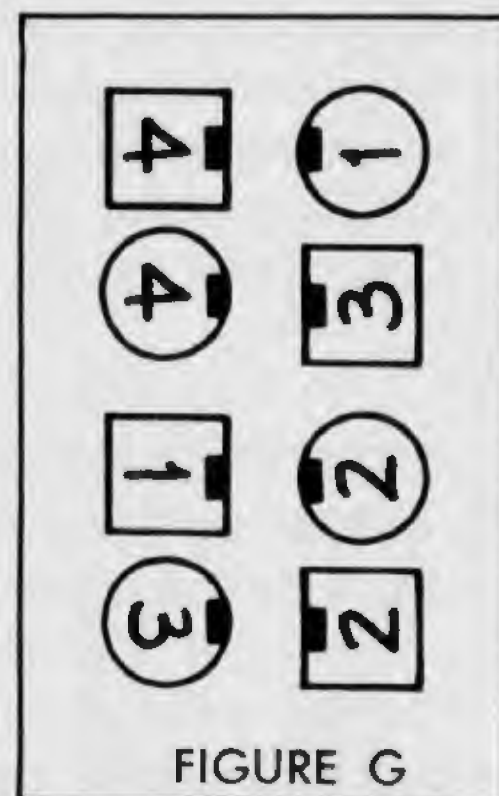
This is a mixed line because while the end men (Heads) each have their original partner in the partner slot, the inside men (Sides), each have their original opposite ladies.

Let us now, from this mixed partner alignment, call the same Technical zero we called before (17). This places the dancers in the arrangement pictured in Figure F and, while this routine *did* zero out when called from the constant partner condition pictured in Figure C, it is obvious that in this case, the routine did not zero out. Notice too that although the routine did successfully re-establish the dancers' original formation (facing lines); and while it also restored the dancers' original 1-2-3-4 rotation (girls clockwise and men counterclockwise); it did NOT, at the same time, restore their original partner affiliation state. While it is certainly true that each individual man kept the same individual girl as a partner, they did not retain their individual identity as end and center dancers. In the starting setup, the end men had original partners and the inside men had original opposites in their respective partner slots. In Figure F, the reverse is true: The end men here have their original opposites while the center men have their original partners — and this, of course, totally destroys the movement's zero impact.

Now from the mixed partner arrangement shown in Figure E, call the following series of commands:



(18) **Square thru**
Trade by
Star thru



This routine places the dancers in the alignment shown in Figure G. Notice that, in this case, the routine does zero out. Not only is there no change in the formation and rotation of the dancers, the choreographic condition of the ends and centers is likewise undisturbed. Notice that despite the obvious interchange of ends and centers, each end man still has his original partner, and each inside man still has his original opposite lady in the partner slot — which means that on every critical count, the movement passes the formation rotation/partner affiliation test, and it is, therefore, an effective zero movement when called from a mixed partner line formation. Bear in mind, however, that because it is a Technical zero, it will work only from other similarly constituted mixed partner lines. It will NOT zero out from lines featuring constant partner pairings. (Check it out for yourself by calling (18) from the constant partner alignment shown in Figure C).

The following chart has been prepared to provide a student caller with a number of study examples which cover all of the important True and Technical zero classifications from line formations.

CHART NO. 2	From Facing Line Formations (Girl on man's right)		
True Zeros (These work from both mixed and constant partner pairings; there is no interchange of ends and centers)	Star thru Swing thru Boys trade, Boys run Wheel and deal Sweep 1/4	Pass thru Wheel and deal Double pass thru First couple left Next couple right	Swing thru Box the gnat Right and left thru Two ladies chain
Technical Zeros (Ends and centers are interchanged; these work from constant partner alignments only!)	Star thru Dive thru Star thru Cross trail Go round one Line up four	Pass thru Wheel and deal Centers pass thru Circle up four Break right out and line up four	Right and left thru Turn 1/4 more Couples circulate Wheel and deal Sweep 1/4
Technical Zeros (Ends and centers are interchanged; these work from mixed partner alignments only!)	Spin the top Girls circulate twice Boys trade, boys run Couples circulate Bend the line	Star thru, dive thru Pass thru, swing thru Boys trade, boys run Wheel and deal Sweep 1/4	Right and left thru Flutter wheel Pass thru Bend the line Flutter wheel

While we have thus far chosen to illustrate the mechanics of Technical zeros with examples based exclusively on facing line formations, the Technical zero concept may also be applied to standard box setups — although there may, when working with box formations, be some difficulty in distinguishing between constant and mixed partner setups. While there is seldom any question as to who

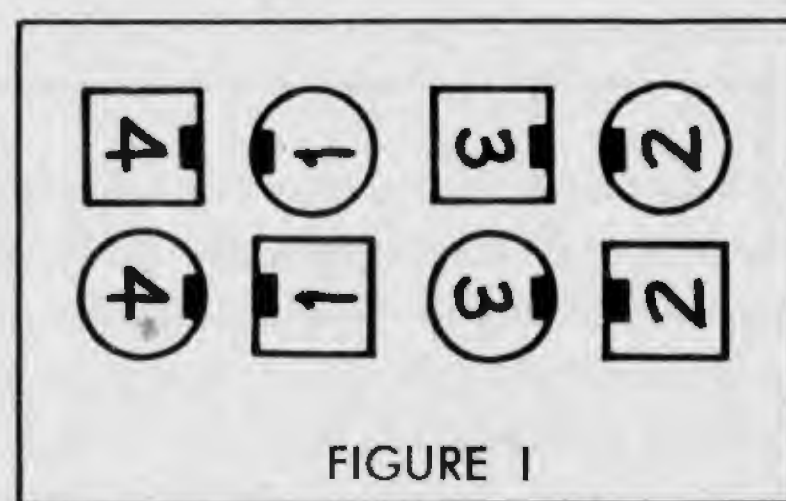
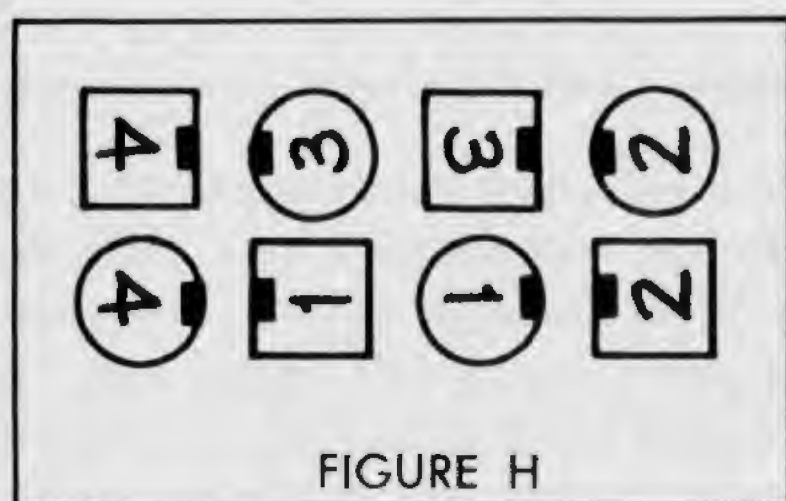
each outside man has for a partner, there may be some confusion as to exactly which lady represents the choreographic partner of each inside man.

MORE ABOUT THE AUTHOR: *In his earlier chapters on Timing (January, 1972) and Singing Calls (December 1973 through March, 1974), Bill Peters proved to many callers that he is indeed a thorough student of the science of square dancing. In preparing this chapter on the subject of Zeros, we asked Bill to start out as clearly, concisely and simply as he could. This Bill has done. Those who read and understand the balance of this material will find it stimulating and will get an additional insight into Bill's probing mind.*

As dancers, we have been trained to think of each man's partner — in any formation — as the lady standing on the man's right side and this principle is, of course, 100% correct. For the purposes of this discussion, however, we have arbitrarily identified the lady standing *behind* each inside man as that man's choreographic partner, since she is the one — not the lady on his right — who would become his partner if, from a box formation, a caller called "allemande left."

To check this out, review again the dancer alignment shown in Figure H. This is where the dancers would be if, from a squared-up set, you called, "Head couples square thru." Now carefully examine this arrangement in terms of each dancer's partner relationship. There is, of course, no question as to who each outside (Side) man has in the partner slot; it is obviously the girl on his right, who, in this particular setup also happens to be his original partner. Now check which girl "belongs" to the inside (Head) man. This time it is not so simple! While it is absolutely true that each man *dancing* in the inside position should consider the girl on his right as his dancing partner, we, as callers, must also identify the lady standing behind each inside man as that man's *choreographic* partner. From the caller's standpoint, she is the one standing in the partner slot of the inside man. This means that, in Figure H, all four men have their original partner in the partner slot and the formation may therefore be said to be in a constant partner alignment.

Now from a squared-up set, call: **Head ladies chain**
Head couples square thru



This places the dancers in the alignment pictured in Figure I. Notice that in this setup, the outside men (Sides) still have their original partner in the partner slot, but that the inside men (Heads) now have their original opposite ladies as choreographic partners. This particular box formation is therefore identified as a mixed partner alignment.

Once this special method of identifying, from box formations, the choreo-

graphic partners of the inside men is understood, it will be found that the same rules which govern the part-time effectiveness of Technical zeros in line formations will also apply to the use of Technical zeros in box formations, namely, that Technical zeros that zero out from constant partner alignments will not zero out from mixed partner arrangements — and vice versa.

The chart below provides additional study samples covering the major forms of Technical zeros when called from box formations.

CHART NO. 3	From Box Formations (Girl on Man's Right)		
True Zeros (These work from both mixed and constant partner pairings; there is no interchange of inside and outside dancers.)	Swing thru Boys run Bend the line Right and left thru Flutter wheel Slide thru	Spin the top Swing thru Right and left thru Star thru	Swing thru Boys run Couples circulate Wheel and deal Dive thru Pass thru
Technical Zeros (Inside and outside dancers are interchanged; these routines work from constant partner alignments only)	Swing thru Spin the top Right and left thru Pass thru Bend the line Star thru	Split two, separate Go round one Line up four Pass thru Tag the line — In Right and left thru Star thru	Spin chain thru Girls circulate Boys run Wheel and deal Sweep 1/4 Slide thru
Technical Zeros (Inside and outside dancers are interchanged; these routines work from mixed partner alignments only)	All eight circulate	Pass thru Trade by	Dive thru Pass thru

One final note: we are fully aware that this rather detailed examination of zero movement choreography may have seemed, at times, complicated and difficult to understand — especially to a new or student caller. Difficult or not, however, zero movements have come to play an increasingly important role in the kind of patter calling favored by most successful callers, and it is, therefore, a subject that every serious student of square dance choreography will have to tackle sooner or later. We once again urge the newer caller to approach the subject slowly and carefully, and in a series of easy to digest stages. He should meticulously trace the actions of each sample routine used in this chapter, and he should carefully analyze, in each case, the ending position of the dancers so that he may more completely understand how each zero shown has been able to achieve its intended zero effect.

LADIES ON THE SQUARE

CHECK YOUR PATTERN SIZE

By Lorraine Melrose



HAVE YOU EVER had a problem trying to fit the neckline and high chest area of your square dance dresses? As one possible solution to that problem, has anyone ever suggested to you that you should use a smaller pattern size? YES, a smaller pattern size!

This is what a home economist-education consultant for a local yardage store advocates. Her theory is that it is much easier to alter the other areas (bust, hips, waist, etc.) than to try to alter the neck and shoulder areas.

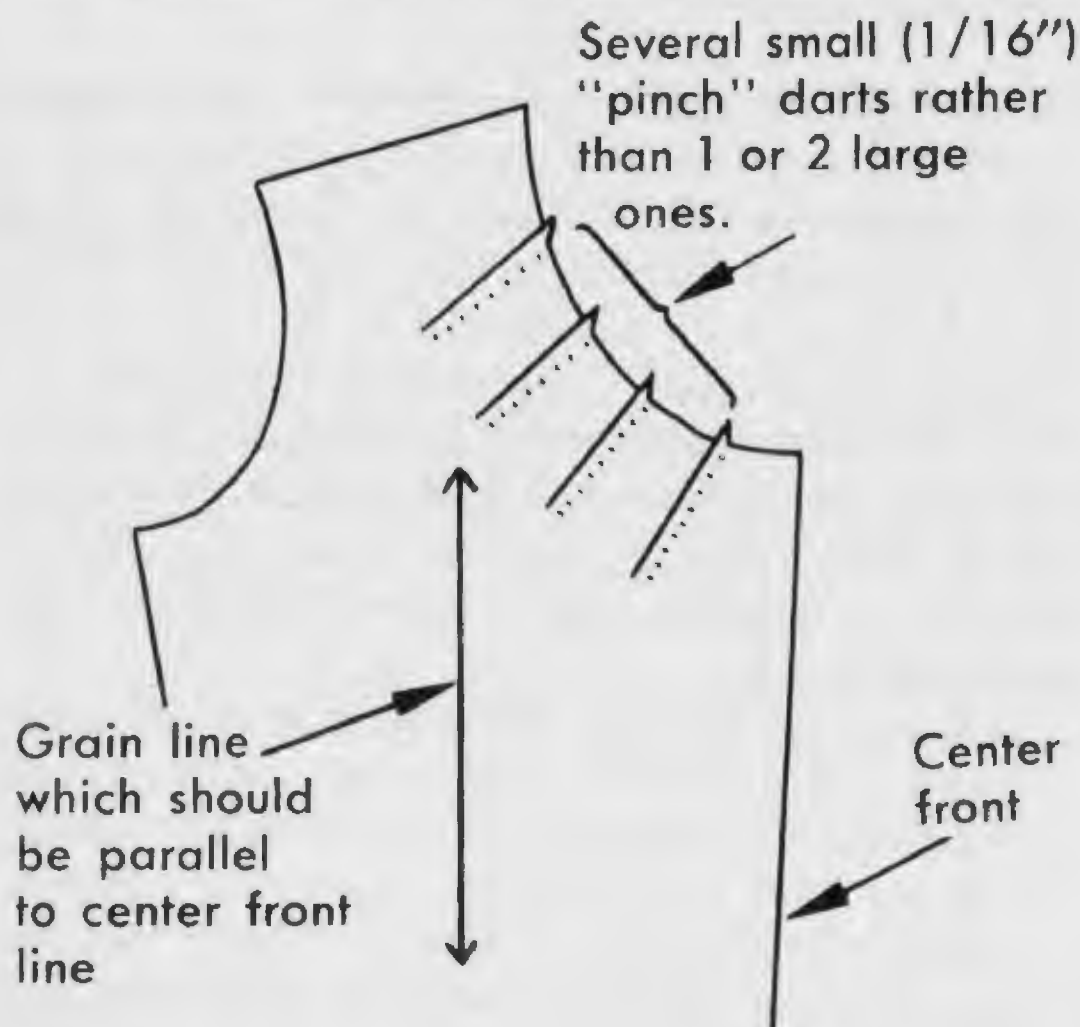
She recommends that you measure across the upper chest, approximately 2" below the shoulder, and use this as a guide to the pattern size you need. You'll probably find that you'll use a pattern one to two sizes smaller than formerly. Then carefully measure bust line, waist, hips, etc. and adjust your pattern in these areas.

Perhaps you've also had the experience of lowering a high neckline and finding that you then had a gap problem. This results because the pattern was designed to allow enough

fabric to drop from the neckline over the bust to the waist and when you lower the neckline, not as much ease is needed and you have extra fabric.

To alter your pattern for this problem, take out the extra amount by making small "pinch" darts along the neckline. Don't try to fold out the amount along the center fold as you will throw off the grainline of the pattern and create a new problem for yourself. (See illustration.)

If you have a garment that has this problem, the following may help to remedy the situation somewhat. Decide how much needs to be removed from the neck opening. Measure a piece of scrap fabric the desired length you wish the new neckline to be. Pin this guide, on the outside of your garment, along the neck edge in at least four places. On the inside of the neck edge, take small running stitches by hand, pulling up a small amount and doing a back stitch every second or third stitch, thus locking the amount pulled up.



FROM OUR READERS

I have discovered a wonderful way to put ruffles on a square dance dress to make them come out even. I put heavy elastic thread in my bobbin and lengthen my stitch and then sew the ruffle. Next, using pins I quarter the flounce or ruffle and quarter the piece it is to be sewn onto. Then I just stretch the elastic as I sew. After it has been sewn securely, I pull out the elastic bobbin thread.

After making my own pettipants, I wondered why elastic wouldn't work for other ruffles and it has. This has been very helpful to me and I would like to pass the hint along to others.

Mary E. Johnson
Frankfort, Indiana

24th NATIONAL

KANSAS CITY, MO.



SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

THE COUNTDOWN CONTINUES with no holds for "lift off" of the 24th National Square Dance Convention on June 26 in Kansas City. Excitement mounts as we come down to the wire and another great affair is expected. Latest figures show that registrations continue to arrive at a fast pace and all last minute details are being worked out by the hard working Chairmen and Committees.

To date 13 exhibition groups have signified their intention to attend the Convention and put on a show for dancers and spectators alike. The exhibitions will include youth groups, squares, contras, rounds, and clogging.

Trail Dances

For those early arrivals, the Salinas Twirlers are sponsoring a dance to be held at the IOOF Recreation Hall in Salina on Tuesday, June 24. A partial list of additional Trail Dances include a number to be held on Wednesday night, June 24. The Challenge Club of Greater Kansas City will host a dance at the Howard Johnson East Motor Lodge in Independence; Red Boot Records and Red Boot Callers have a dance scheduled for the Plaza Inn Hotel in Kansas City; there will be a round dance Trail Dance in the Grand Ballroom of the Hotel Muehlebach Hotel, a square dance in the Imperial Ballroom of the same hotel and square and round dancing for young adults in the Royal Ballroom. There will also be scheduled dancing at the Truman Corners Shopping Center in Grandview, Missouri.

Camping

Two hundred camp sites have been made available at Riverside. Cutty's Trailer Park in Bonner Springs, Kansas, near the Agriculture Hall of Fame has 1100 camp sites. An additional 240 hookups are available at Grain Valley Trailside on I-70. This camp site is only 20 minutes from the Convention Center.

Miscellaneous Information

For citizen band radio owners, the SCI Radio Club will monitor Channel 12 KBS 6500 during the entire week of the Convention to assist anyone needing help. For information at

any time during the Convention operators will be on duty at all times. Dial 474-8773.

Spectator tickets will be available between 6:00 and 9:00 each evening. The charge will be \$1.25 each, children under eight years of age will be admitted free.

Executive Beechcraft at the Kansas City Trade Mart will be ready to assist anyone who plans to fly their own plane to the Convention. They can handle any size plane from a 727 on down. Services will be available 24 hours a day. They have fuel for any plane and plenty of space. Services include tie-down facilities. Single engine planes can be tied down for \$3.00 per day, dual engines for \$4.00 per day.

Afterparties

Square and round dance afterparties are scheduled for Thursday, Friday and Saturday nights and will be hosted by Anaheim, California, Atlantic City, New Jersey, and Oklahoma City, Oklahoma—host cities for the 25th, 26th and 27th National Square Dance Convention. The square dance afterparties will be held in the Imperial Ballroom and round dance afterparties will be held in the Grand Ballroom of the Muehlebach Convention Center. Youth afterparties will be held each of the three nights in Royal Hall.

Tours

One of the most exciting tour opportunities to be offered the 24th National is Rodeo Day at Benjamin's Trail Town on June 28. Here you can enjoy some good old fashioned Western food and a presentation of the world's largest open rodeo, presented especially for the National Convention. Make plans to relax, unwind, get acquainted and have a downright good time. You're sure to enjoy the thrills, chills, excitement and competition that only a rodeo brings.

Of course, to take advantage of all of these services and events you must register and attend the Convention. If you haven't already done so, send your registration to the Advance Registration Director, P.O. Box 11657, Kansas City, Missouri 64138. *You'll be glad you did!*

Your Square Dance Vacation In The Heart Of The Nation

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Illinois

On May 30 and 31, the Metropolitan Chicago Association of Square Dancers will sponsor its 3rd Annual Chicago Area Square and Round Dance Convention. As new things are added each time, this Convention has become the most exciting event of the year in the area. It is held at the Willowbrook High School in Villa Park, a suburb of Chicago. Featured will be four levels of squares, including some challenge. Also there will be two levels of round dancing, exhibitors, workshops, a youth room, panels, and a fashion show. A program book and convention badge will be included. Local and out of state callers will be on hand to call the tips and afterparties are scheduled each night. Registration forms are available from L. Higus, 9034 N. Mason Avenue, Morton Grove, Illinois 60053.

Wyoming

The Stardusters of Cheyenne will host their 4th Annual Official Night Owl Dance on May 3 from 9 pm to 4 am. Featured caller will be Jack Low from Denver, while Frank Laymon will emcee. Breakfast will be served at 12:30. The dance will be held in Allison Hall of the First United Methodist Church. For information write Stardusters, P.O. Box 10322, Cheyenne, Wyoming 82001.

New Brunswick

The Oromocto Pioneer Club will hold an open dance on Monday, May 12 and featuring Earle Park from Yorkton, Saskatchewan. The affair will be held at the Waasis Jr. High

School in Oromocto.

Korea

Hold everything, guys! We've just been informed that the Kimchee Promenaders are not the only square dance club in Korea. The Hialeah Circlers are alive and well and dancing every Friday night in Pusan. The caller is Dick Brothwell. This is a small club, they usually have two squares every Friday night, and the members extend a cordial invitation to any of the Kimchee Promenaders to join them any time they are down south on TDY. The phone number is 263-3357.

Georgia

The 4th Annual Jekyll Fun Fest was held on Jekyll Island last July with more than 500 dancers attending. The 5th Fun Fest will take place July 8 to 12 with dancing on the outdoor patio of the Sand Dollar Hotel. The Friday and Saturday dance will be held in the new Convention Center, which will accommodate over 100 squares. Cal Golden and Dick Barker will do the calling, with Charlie and Madeline Lovelace conducting the rounds. A personal invitation is extended to one and all to come and dance at this former playground of millionaires.

Missouri

A group of square dancers from the Bows 'n Beaux club of Kansas City were one of the featured acts on the nationally broadcast Leukemia Radiothon aired on Radio KAYQ February 8th and 9th. Senators, athletes, radio, TV and night club entertainers participated and the group, under the direction of caller Bo-Bo Pike, felt honored at being selected to perform in a prime time 10-minute slot on Sunday afternoon.

Ontario

Lakeshore Squares of Burlington are celebrating their 10th Anniversary of square dancing this year. To help make this a gala year for the club, Dick and Marlene Bayer from Fenton, Michigan, guest called the dance on March 29th. On April 11th Ralph O'Hara called and club caller Bruce Stretton will do the honors on June 6th which will be the last dance of the regular season. — Stan Metcalf

The Kingston Towners of Kingston held their 6th Annual Springtime Fiesta on April 4th and 5th at the 401 Inn in Kingston. Calling for the event were John Hendron, Leon Shattell, Jr., Garnet May and Dick Fleming.

ROUND THE WORLD of SQUARE DANCING

Ken and Carol Guyre conducted the rounds.

California

Northern California's annual whing-ding, the Golden State Roundup, will be held May 23-25 at the San Francisco Civic Auditorium. Always a grand affair, this 22nd convention is sure to top them all. Dick Jones, Ken Anderson and John Hendron are all set to call the tips. Charlie and Bettye Procter will conduct the round dancing. The roundup is sponsored by the Northern California Square Dancers Association.

Cow Counties Hoedown Association annually presents a benefit dance for Casa Colina Hospital. This year the dance was held on March 29th in the Riverside Auditorium. In order to stimulate ticket sales, a trip to Hawaii for two was offered to the holder of the winning number. All proceeds are donated to the Casa Colina Hospital, which specializes in treating severely disabled children and adults.

May 2 and 3 are the dates for the 7th Annual Rhododendron Festival to be held at the Municipal Auditorium in Eureka. Callers will be Joel Kadish and Beryl Main.

Texas

The Austin Area Square and Round Dance Association will hold its annual Mid-Tex Festival on May 2 and 3 with convention headquarters at the historic Driscoll Hotel. C. O. Guest and Lee Helsel will be the callers with John and Wanda Winters doing the rounds for the Friday and Saturday Workshops and Saturday dances at the Lanier High School. There will be a Western Barbeque Buffet on Saturday and a midnight breakfast buffet after the Saturday night dance.

Okinawa

Okinawa, keystone of the Pacific and home of the first International Ocean Exposition, has become the place where well over 100 Americans participate in part of their heritage, square dancing. For the past few months representatives from the three island square dance clubs, the Red Hots, Rice Paddy Promenaders, and Ryukyuan Typhoon Twirlers, have been laying the groundwork for the newly formed Okinawa Square Dancers and Callers Association. At the beginning of the year the first set of officers and delegates took office and out-

lined coordination for mutual advance workshops, jamborees and a television appearance (in color) on FEN Channel 8 of the American Forces Radio and Television Service. Bob Souza is president of the new association, assisted by VP Bud Lindow and Secretary/Treasurer Polly Grindle. Callers are Dave Yates and Pete Diven. Square dancers and callers visiting the island are invited to call 09889-25111 extension 56775 or 0989381111 extension 32103 for square dance information while on the island. — Bob Souza

New Zealand

Last November Cathedral Squares of Christchurch had the pleasure of a visit from Don and Marie Armstrong at the completion of their Round the World Tour for the American Square Dance Workshop. Don and Marie were received with great enthusiasm and they attended a number of dances, did some sight-seeing and Don even got in some fishing. In March, Cathedral Squares had the added pleasure of a visit from another tour group, this one led by Al and Bea Brundage.

Louisiana

Last December marked the first Anniversary Dance for the Carefree Swingers of Baton Rouge. The dance was held at the BREC Recreation Center with Eurie Williams calling. A large group of dancers from various clubs joined the Carefree Swingers in the celebration. Members of the club are proud that their group has become a recognized club and their dream has become a reality.

Idaho

The beautiful mountain lake resort town of McCall is the setting for the 1975 Idaho State Square and Round Dance Festival. A full weekend of events is planned for July 10, 11, 12 and 13. Included will be a fashion show, workshops, round dance and callers' forums, exhibitions, hot hash, and afterparties. A street dance will be held Thursday evening in downtown McCall, followed by a sing along around a campfire at Ponderosa State Park. Friday and Saturday dances will be held in the McCall High School. Nelson Watkins will be the featured caller and Wayne and Georgia Puckett will have a round dance workshop. A youth program is scheduled for Saturday. Outdoor breakfasts under the pines will be served Saturday and Sunday mornings at Ponderosa Park. The area offers both lake and stream

fishing, swimming, boating, golf, water skiing, bicycling, etc. If you are planning a camping trip this sounds like a beautiful place to visit. You may contact Mel Cook, Route 6, Box 6134, Nampa, Idaho 83651 for information.

Colorado

Snowmass will be the location for a Square Dance Alpine Holiday, the Colorado State Festival, June 13 and 14. Featured caller will be Warren Rowles; Colorado callers will also appear on the program.

Kentucky

There really is gold at Fort Knox! Tank Town Twirlers of Fort Knox will hold their 7th Annual Gold Brick Dance June 22. On their way to the National, dancers are invited to stop and dance with the group in the Blue Grass country. Anyone interested in receiving further information may contact Tank Town Twirlers, P.O. Box 4, Fort Knox, Kentucky 40122.

New Mexico

George and Ruth Cooper have hosted a square dance weekend at Ruidoso Down for the past 16 years and this year they plan to continue the affair. Always held on the second weekend in August, dates for this year are August 9 and 10 and the place is Chaparral Convention Center. Melton Luttrell and Beryl Main will call the squares with John and Wanda Winter on rounds. Tickets will go on sale Saturday at 10 am on August 9 and dancers who plan to attend are urged to make their reservations early.

Ken Bower and Gary Shoemake will be the featured callers and Charlie and Bettye Procter will conduct the round dancing at the 28th Annual New Mexico State Festival on May 2 and 3 in Albuquerque. A fun-filled weekend and a "packed" program of events are guaranteed. For further information contact Mel Mefford, 9801 Dorothy Place, N.E., Albuquerque, New Mexico 87111. Telephone (505) 299-3639.

Minnesota

Single Square Dancers U.S.A. will hold its 5th Annual Convention and Dance-A-Rama in Minneapolis on Labor Day Weekend, August 29-31. The purpose of this annual event is to give singles an opportunity to attend a nationwide gathering especially suitable to their dancing and social needs; to exchange ideas for future organization and plan future

events. In 1972 a general meeting was held during the second Dance-A-Rama in Oklahoma City. At this time it was decided to make this an annual affair, meeting each calendar year on Labor Day Weekend. Dallas, Texas, was granted the honor of hosting the 1973 Dance-A-Rama; in 1974 New Orleans was the host city.

Nova Scotia

As of last September, a new square and round dance club has come into being for Cumberland County. Named the Cumberland Twirlers, the group dances every Tuesday at the Experimental Farm, Nappan, Nova Scotia and a workshop is held every other Friday evening at St. Charles Auditorium in Amherst. Club caller is Ancil Mills, who also conducts square dance classes. Dancers and tourists are invited to visit when in the area. The telephone number is 902-667-8886.

Alberta

In honor of their 25 years of square dance calling in Calgary and district, a Quarter Century Celebration was held last January to honor Orval Martin and Jack Stewart. Dancers from all over central and southern Alberta, as well as visitors from British Columbia and Ontario, came to pay tribute to the callers and their wives. Jack and Orval have supported square dancing and round dancing in Calgary continuously since they attended a beginning callers' workshop conducted by Bob Osgood in 1950. The event was organized by the Crosstowners, Gadabout, North Stars and Western Whirlers clubs.



Admiring the plaques received in honor of 25 years of square dance calling in Calgary, Alberta, are (left to right) Jack Stewart, Marie Stewart, Edith Martin, Orval Martin and Don Martin who acted as emcee for the occasion.



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AUDIOTRONICS
7428 Bellaire Avenue
North Hollywood, California 91605

May, 1975

SALINAS, CALIFORNIA, located just a short drive from Carmel and the beautiful Monterey Peninsula, is our destination this month. We're going to visit John Strong and dance with the members of one of his clubs in the area. Like all callers, John has many favorite calls and he's sent us a few examples. Remember, these calls are not necessarily original ones — we think you'll enjoy them.

(45)

Four ladies chain
Four ladies chain three quarters
Heads half square thru
Right and left thru
Dive thru
Pass thru
Box the gnat
Right and left grand

(75)

Four ladies chain
Circle to a line
Heads lead right
Right and left thru
Whirlaway with a half sashay
Pass thru
Tag the line
Cloverleaf
Centers star thru
Pass thru
Round one to a line
All pass thru
Tag the line
Cloverleaf
Left allemande

(62)

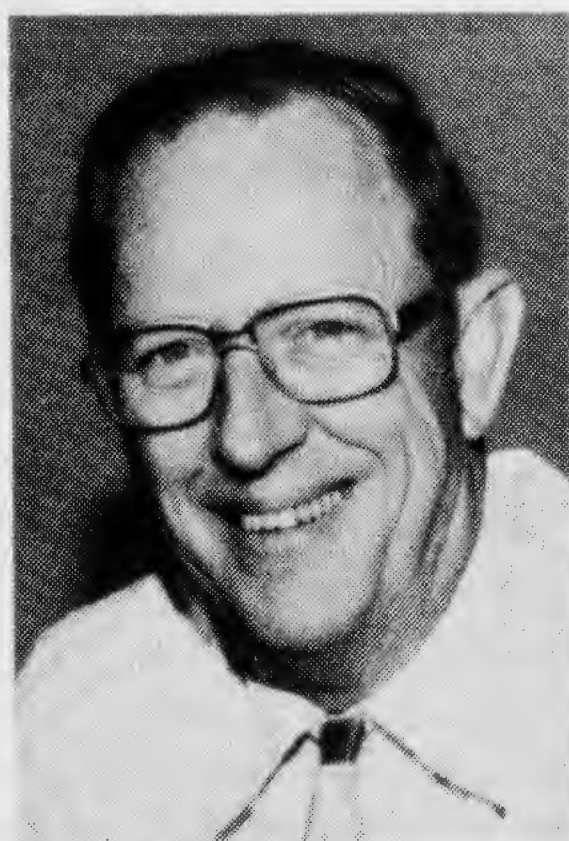
Heads square thru
Swing thru
Boys run
Boys circulate
Couples circulate
Wheel and deal
Right and left thru
Swing thru
Boys run
Boys circulate
Couples circulate
Wheel and deal
Dive thru
Square thru three quarters
Left allemande

Sides right and left thru
Heads spin the top
Boys run
Wheel and deal
Sweep a quarter
Star thru
Pass thru
Circle to a line
Star thru
Square thru three quarters
Trade by
Spin chain thru
Boys run
Wheel and deal
Sweep a quarter
Star thru
Right and left thru
Left allemande

Heads right and left thru
Whirlaway with a half sashay
Star thru
Swing thru
Scoot back
Right and left thru
Dive thru
Pass thru
Do sa do to an ocean wave
Scoot back
Boys trade
Scoot back
Right and left thru
Dive thru
Pass thru
Spin chain thru
Turn thru
Left allemande

Four ladies chain
Heads flutter wheel
Sweep a quarter
Pass thru
Right and left thru
Pass thru
Cloverflo
Swing thru
Girls fold
Peel the top
Slide thru
Right and left thru
Pass thru
Trade by
Spin chain thru
Turn thru
Left allemande

Heads lead right
 Circle to a line
 Tag the line
 Face in
 Two ladies chain
 Flutter wheel
 Pass thru
 Wheel and deal
 Centers pass thru
 Circle to a line
 Tag the line
 Face in
 Two ladies chain
 Flutter wheel
 Pass thru
 Wheel and deal
 Centers swing thru
 Turn thru
 Left allemande



JOHN
STRONG

John Strong started dancing in 1952 and calling in 1953, while living in the San Francisco Bay Area. He was active in many local organizations and called for two clubs, as well as being featured at many statewide conventions and conducting a national tour annually. His job required him to move to Santa Maria, California, in 1962 and although he continued to tour until 1965 he was forced to restrict his square dance activities to one club and local dates due to increasing job and family pressures. In 1966 John and his wife, Evelyn, moved to Salinas where he had more time to devote to square dancing. John now calls regularly for four clubs each week and he has a monthly open workshop in Salinas. Saturday night dates and festivals round out his schedule. In 1973 he returned to a limited touring schedule which was increased in 1974 and which will take him through the Pacific Northwest, Arizona and New Mexico during 1975.

John also teaches an annual callers' class for new callers and has just completed his second term as President of Northern California Callers' Association. 1974 saw the start of a new venture, Square Dance Digest Service, a monthly note service for callers that will shortly expand into other areas of interest. Now that their family is grown, John and Evelyn are looking forward to spending even more time in square dancing. The friendships made over the past twenty plus years more than compensate for any lost sleep and long hours.

Heads lead to the right
 Circle to a line
 Two ladies chain
 Star thru
 Curlique
 Walk and dodge
 Partner trade
 Right and left thru
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left
 Second right
 Swing thru
 Box the gnat
 Right and left thru
 Star thru
 Curlique
 Walk and dodge
 Partner trade
 Pass thru
 Partner tag
 Left allemande

Four ladies chain three quarters
 Heads half square thru
 Swing thru
 Boys run
 Tag the line
 Cloverleaf
 Girls pass thru
 Split the boys
 Round one to a line
 Pass thru
 Tag the line
 Cloverleaf
 Boys pass thru
 Split the girls
 Round one to a line
 Pass thru
 Wheel and deal
 Zoom
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

(65)

Promenade don't slow down
Heads wheel around
Star thru
Pass thru
Centers pass thru
Centers in
Cast off three quarters
Star thru
Centers pass thru
Right and left thru
Whirlaway a half sashay
Right and left grand

Heads flutter wheel
Star thru
Pass thru
Square thru with outside two
Fold the girls
Star thru
Wheel and deal
Swing thru
Spin the top
Right and left thru
Star thru
Pass thru
Left allemande

Heads flutter wheel
Curlique
Walk and dodge
Right and left thru
Double swing thru
Girls trade
Recycle
Pass thru
Double swing thru
Recycle
Sweep a quarter
Star thru
Pass thru
Trade by
Left allemande

(65)

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Everybody U turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Everybody U turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Left allemande

The callers spotlighted in this section are those of proven experience who have been previously featured as Caller of the Month and travel, record and publish note services.

EASTERLY

By Bob McCarron, Stoughton, Massachusetts
Heads square thru, curlique
Cast off three quarters
Swing thru, boys trade
Box the gnat
Curlique (new wave)
Swing thru, centers trade
Box the gnat
Curlique (new wave)
Boys trade, spin the top
Slide thru, allemande

MONTE

By Ray Rogers, Albuquerque, New Mexico
Heads square thru, slide thru
Curlique, coordinate
Girls circulate twice
Bend the line
Right and left thru
Star thru, pass thru
Allemande left

SINGING CALL

LOVE'S GONNA LIVE HERE

By Allen Tipton, Knoxville, Tennessee
Record: Red Boot #175, Flip Instrumental with Allen Tipton

OPENER:

Circle left I hear bells a ringing
I hear birds a singing
Love's gonna live here again
Allemande left the corner go
Come home a do sa do
Four ladies promenade two times
Love's gonna live here
Love's gonna live here
Swing the lady promenade
No more loneliness only happiness
Love's gonna live here again
MIDDLE BREAK, CLOSER

Four ladies promenade inside the ring go
Home you swing the one you know
Join a bunch of hands
Circle to the left around and then
Left allemande and weave the ring
Love's gonna live here
Love's gonna live here
Do sa do and promenade
No more loneliness only happiness
Love's gonna live here again
FIGURE:

Head two couples promenade
Halfway there with that maid
Side two half square thru
Swing thru and when you do
Boys trade turn thru
Left allemande and weave the ring
Love's gonna live here
Love's gonna live here
Do sa do and promenade
No more loneliness only happiness
Love's gonna live here again

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

WONDERFUL ONE — Hi-Hat 934

Choreographers: Art and Ruth Youwer

Comment: Big band waltz music and a good intermediate level contemporary dance routine.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

PART A

- 1-4 OPEN Waltz Away 2, 3; Roll Across, 2, 3 end facing RLOD in OPEN; Back, Close, Back; Cross, Turn face LOD, Close;
- 5-8 Cross, Turn face RLOD, Close; Manuv, 2, 3 to face LOD in CLOSED; (R) Waltz Turn M face WALL; Side, Draw to BUTTERFLY, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL;

PART B

- 17-20 Fwd, Side, Hook; (Arnd, 2, 3) Unwind, 2, 3 M face COH; Fwd, Side, Hook; (Arnd, 2, 3) Unwind, 2, 3 M face WALL;
- 21-24 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Solo Roll LOD, 2, 3; Thru, Side, Close;
- 25-28 Dip Back, —, —; Manuv, 2, 3 end M face RLOD; Pivot, 2, 3 end facing LOD in SEMI-CLOSED; $\frac{1}{4}$ R Turn M face WALL and partner, Side, Close;
- 29-32 (R Twirl) Side, Behind, Side; Thru, Side, Close to BUTTERFLY; Side, Draw, Close; Side, Draw, Close;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1 Apart, Point, —.

RAIN DROPS — Hi-Hat 934

Choreographers: Merl and Delia Olds

Comment: Good bouncy music and an interesting but easy level two-step.

INTRODUCTION

- 1-2 SEMI-CLOSED facing LOD Wait; Rock Fwd, —, Recov, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd to end M face WALL in CLOSED, —;
- 5-8 Side, Close, Side, Touch; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in HALF-OPEN facing LOD;

PART B

- 1-4 Rock Fwd, —, Recov, —; Back, Close, Fwd, Close; Back, Close, Fwd, —; (Roll Across) Side, —, Close end in LEFT-HALF-OPEN, —;
- 5-8 Fwd, Close, Back, Close; Fwd, Close,

Back, —; (Roll Across) Side, —, Close, end in HALF-OPEN, —; Rock Fwd, —, Recov to face WALL in BUTTERFLY, —; Face to Face Two-Step; Back to Back Two-Step; Turn In, —, 2 end facing RLOD in LEFT-OPEN, —; Back, Close, Fwd, —;

9-12

- 13-16 Walk Fwd, —, 2, —; Side, Close, Cross end in CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 Walk Fwd, —, 2, —; Side, Close, Apart, Ack.

SERMONETTE — Belco 260

Choreographers: Bud and Shirley Parrott

Comment: A very simple two-step with cues by C. O. Guest. Has adequate music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in CLOSED; Side, Close, Fwd, —; Side, Close, Back, —;
- 5-8 Back Away, 2, 3, Touch; Together, 2, 3, Touch to CLOSED; Side, Close, Side, Touch; Side, Close, Side, Touch end In SEMI-CLOSED;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

PART B

- 17-20 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Back, —, Recov to CLOSED M facing WALL, —;
- 21-24 Side, Close, Fwd, —; Side, Close, Back, —; Back Away, 2, 3, Touch; Together, 2, 3 to SEMI-CLOSED facing LOD, —;

- 25-28 Repeat action meas 1-4;

- 29-32 Repeat action meas 5-8;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end M facing WALL and partner; (Twirl) Side, —, Behind, —; Side, —, Thru, Apart.

Note: This can be used as a mixer by changing partners on each back away and together with each moving one person to their right.

THOSE FLIRTIN' EYES — Belco 260

Choreographers: Alvin and Mildred Boutillier

Comment: An active but not difficult two-step with cues by Alvin. The music is peppy.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to VARSOUVIANNA, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Turn R individually, —, 2 end facing RLOD in LEFT VARSOUVIANNA, —; $\frac{1}{2}$ R Wheel end facing LOD;

- 5-8 Fwd Two-Step; Fwd Two-Step; Turn L individually, —, 2 end facing RLOD in VARSOUVIANNA, —; 1/2 L Wheel end facing LOD;
- 9-12 Fwd Two-Step; Fwd Two-Step; (Roll LOD) Side, —, Behind, —; (Roll LOD) Side, —, Behind end in CLOSED M facing WALL, —;
- 13-16 Turn Two-Step; Turn Two-Step end facing LOD no hands joined; Point/Freeze, 2, 3, 4; Back, Close, Fwd, Close;
- 17-20 OPEN Fwd, —, Point Fwd, —; Back, —, Point Back, —; Release hand hold Fwd, —, Turn In end facing RLOD, —; Fwd, —, Turn Out end facing LOD in SEMI-CLOSED, —;
- 21-24 Fwd Two-Step; Fwd Two-Step end M facing WALL and partner; Side, —, Behind, —; Side, —, Thru to CLOSED, —;
- 25-28 Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Back, —; Side, —, Thru, —;
- 29-32 Turn Two-Step; Turn Two-Step end facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 to VARSOUVIANNA, —;
- SEQUENCE: Dance goes thru twice plus meas 1 thru 12 and Ending.
- Ending:
- 1-4 Turn Two-Step; Turn Two-Step; (Twirl) Walk Fwd, —, 2, —; Fwd, —, 2 end M facing WALL in CLOSED, —;
- 5-8 Side, Close, Side, Close; Side, —, Reach Thru, —; Circle Away, —, 2, —; Apart, —, Point, —.

I LOOKED BACK — Grenn 14208

Choreographers: Ken and Carol Guyre

Comment: Suggest adjustment of tempo for comfortable dancing. The music has the big band sound. Twenty four measure two-step with four measures repeated.

INTRODUCTION

- 1-4 NO HANDS JOINED Face each other M facing WALL Wait; Wait; Circle Away, —, 2, —; 3, —, 4 return to face, —;

DANCE

- 1-4 Rock Fwd Turning 1/2 R end facing COH, In Place, Fwd/Close, Fwd; Rock Fwd Turning 1/2 R end facing WALL, In Place, Fwd/Close, Fwd; Rock Fwd both turning to face COH, In Place, Fwd/Close, Fwd; Rock Fwd Turning 1/2 L end M face WALL and partner, In Place, Fwd/Close, Fwd;
- 5-8 Join M's L and W's R hands Rock Thru, Recov, Side/Close, Side; Rock Thru, Recov, Side/Close, Side; Join Both Hands Rock Fwd, Recov, Back/Close, Back; Rock Back, Recov, Fwd/Close, Fwd;
- 9-12 Repeat action meas 1-4 except end in LEFT-OPEN facing RLOD;
- 13-16 Fwd, Back, Back/Close (W Starts Under), Back; (W Under end facing RLOD) Rock Back, Fwd, Fwd/Close, Fwd; Rock Fwd, Recov, Turn in 2, 3 facing LOD; Circle Away, 2, Together, 2/3 end facing

WALL and partner;

- 17-20 Both Hands Joined Rock Fwd, Recov, Back/Close, Back; Rock Back, Recov, Fwd/Close, Fwd; Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross;
- 21-24 Side, Behind, Side/Close, Side; Rock Thru, Recov, Side/Close, Side; Thru/Step, Step, Back/Step, Step; Side, Tap, Side/Step, Step;

SEQUENCE: Dance goes thru twice plus Measures 9 thru 22 then Step Apart and Point.

VENICE NIGHTS — Grenn 14208

Choreographers: Hal and Louise Neitzel

Comment: The music is the usual big band sound of the Grenn label. The two-step routine is active and eight measures are repeated.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

PART A

- 1-4 Side, Draw, Close, —; (Twisty Vine) Side, —, Behind, —; Side, —, Manuv M face RLOD, —; Side, Close, Pivot end M face LOD, —;
- 5-8 Fwd Rise/Check, —, Back, —; Back, —, Side, Close; Fwd, —, Side, Close; 1/4 R Turn face WALL, —, Side, Close;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;

PART B

- 17-20 Blend to SEMI-CLOSED facing LOD Walk Fwd, —, 2, —; Rock Fwd, Recov, Fwd, —; (W cross to SIDECAR face RLOD) Fwd, Draw, Touch, —; Fwd, L Turn M face RLOD in BANJO, Back, —;
- 21-24 Back, Close, Back, —; Back, —, R Turn M face LOD in SIDECAR, —; Fwd, Close, Fwd, —; Side, Close, Cross to BANJO M facing LOD, —;
- 25-28 Fwd/Check, —, Back, Close; Fwd, —, Fwd, Lock; Fwd, —, Fwd, —; Lock, Fwd, —;
- 29-32 Fwd/Check, —, Back, Close; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —; Side, Behind, Side, Behind; Side, —, Reach Thru, —;

SEQUENCE: A — B — A plus Ending.

Ending:

- 1 Side, Close, Ack, —.

This month we were able to include all of the rounds we received in the Workshop section. You can look forward to an increase in the number of dances coming out in the next two months due to the many institutes and festivals, including the 24th National Convention. We hope to be able to print the cues for as many as possible. In any event, we will review all that are received and hope you have the pleasure of trying them all.

Try these two by Ed Fraidenburg, Midland, Michigan.

(60)

Four ladies chain three quarters
Four ladies chain across
Heads lead right, circle to a line
Pass thru, men run
Spin the top, swing thru
Just the men swing thru
Everyone spin the top
Men trade, girls trade
Centers trade, men run
Left allemande

(75)

Heads lead right, circle to a line
Pass thru, men run
Swing thru, ends fold
Peel off, tag the line in
Star thru, centers pass thru
Swing thru, men trade
Men run, bend the line
Cross trail, left allemande

FRIENDLY (22)

By Martin Mallard, Saskatoon, Sask., Canada
Allemande left, forward two right and left
Backward one right arm turn
Men star left, girls promenade (wrong way)
Same girl right arm turn, girls star left
Men promenade (wrong way)
Same girl right arm turn, forward two
Left and right arm turn
Backward one for a left arm turn
Girls star right, men promenade
Same girl left arm turn, men star right
Girls promenade, same girl left arm turn
Go forward two right and left arm turn
Backward one for a right arm turn
Men star left, girls promenade (wrong way)
Same girl right arm turn, girls star left
Men promenade (wrong way)
Same girl right arm turn, go forward two
Left and right arm turn, backward one
Left allemande

CONTRA CORNER

WHO'S WHO

By Don Armstrong

Formation: 1-4-7 etc., couples active and crossed over

Record: Any well phrased 64 count Jig or Reel

Intro — — — —, Forward six and back

1-8 — — — —, Number two do sa do

9-16 — — — —, Number three do sa do

17-24 — — — —, Actives and corners do sa do

25-32 — — — —, The way you face grand right and left six

33-40 — — — —, — — — —

41-48 — — — —, Cast off with them right and left thru

49-56 — — — —, With the music right and left back*

* Caller indicates CROSS OVER every third sequence through the dance.

Don Varner, Santa Barbara, California sent us these two dances using Curlique and Coordinate.

Heads square thru, slide thru
Curlique, coordinate
Bend the line, flutter wheel
Curlique, coordinate
Couples circulate
Wheel and deal
Allemande left

Heads lead right, circle to a line
Curlique, coordinate
Wheel and deal
Sweep a quarter
Curlique, coordinate
Wheel and deal
Sweep a quarter
Allemande left

JACK'S JOKER (72)

By Jack Jackson, Clark A.F. Base, Philippines
Heads do a right and left thru
Same two ladies chain
Same two star through, pass thru
Spin chain thru (boys)
Spin chain thru (girls)
Balance, girls run right
Couples circulate one position
Wheel and deal to face those two
All eight U turn back find corner
Left allemande

SINGING CALL

WHY DON'T YOU LOVE ME

By Shelby Dawson, Claremont, California
Record: USA #503, Flip Instrumental with Shelby Dawson

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go inside the ring
Back home swing your man everybody swing
Join hands circle to the left
Around you go

Left allemande the corner

Weave the ring you know

Why don't you love me like you used to do

Do sa do your baby promenade her too

You promenade your partner

Go walkin' two by two singing

Why don't you love me like you used to do

FIGURE:

One and three square thru four hands

You go all the way around and a

Right and left thru you know

Pass thru trade by swing thru and then

Boys run right

Couples circulate one time my friend

Couples trade wheel and deal

Move it round the line

Swing the corner there and

Promenade so fine promenade your partner

Go walkin' two by two singing

Why don't you love me like you used to do

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LONG HORN

By Gene Pearson, Groves, Texas

Head gents and corner girl square thru
Split the outside two
Make a line of four, pass thru
Wheel and deal, centers pass thru
Curlique, cast off three quarters
Swing thru, boys run
Bend the line, half square thru
U turn back, curlique
Boys run, star thru
Eight chain one, left allemande

Walk and Dodge and Curlique are in these two dances by Jeanne Moody, Salinas, California.

One and three square thru four hands
Curlique with the outside two
Walk and dodge, California twirl
Pass thru, wheel and deal
Centers pass thru, left allemande

One and three flutter wheel
Sweep a quarter, pass thru
Curlique, walk and dodge
California twirl, flutter wheel
Star thru, dive thru
Square thru three quarters
Left allemande

Darrell Hedgecock, San Jose, California gives us these two.

FIFTY FIFTY (47)

Four couples promenade halfway
Four ladies grand chain
Heads half square thru
Box the gnat hang on
Half square thru, bend the line
Pass thru, on to the next
Swat the flea hang on
Half square thru, face your partner
Pass thru, bend the line
Bend the line again
Star thru, dive thru
Star thru, all join hands circle left
Allemande left, promenade
Sides wheel around, cross trail
Allemande left promenade home

ALLEMANDE LEFT ALLEMANDE RIGHT (47)

Allemande left, allemande right
Promenade wrong way around
Sides wheel around, half square thru
Centers star thru and back away
Ends California twirl
Heads promenade halfway around
Four ladies star right three quarters
Turn by the left, do paso
Roll promenade, gents roll back
Allemande left, allemande right
Forward two go left and right
Hang on box the gnat
Do sa do, couples promenade
Gents roll back
Promenade the one you know

Here are a couple from Gene McCullough, Oxon Hill, Maryland.

Sides square thru
Right and left thru
Fan thru, partner trade
Curlique, walk and dodge
Bend the line
Slide thru to a left allemande

Heads fan thru and
Separate around one
Into center, fan thru
Then circle one half to two-faced line
Couples circulate, couples trade
Wheel and deal to a left allemande

THIS AND THAT

By Jim Davis, Kent, Washington

Four ladies chain across
Heads square thru four hands
Star thru, make a line of four
Do sa do to a wave
Recycle, swing thru
Box the gnat
Right and left thru
Flutter wheel, reverse the flutter
Curlique, coordinate
Bend the line
Right and left thru
Cross trail back to corner
Allemande left

SINGING CALL

DRIFTWOOD

By Cal Golden, Hot Springs, Arkansas

Record: FTC #32005, Flip Instrumental with Cal Golden

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round
Join hands circle to the left you know
Allemande left and allemande thar
Forward two and star
Men back in you got an allemande thar
Shoot that star full turn
Right to the corner pull by
Courtesy turn the next

Four ladies chain across you go
Promenade this lady

Go walking round the ring
May you never be alone like me

FIGURE:

One and three square thru four hands
Curlique with outside two then
Walk and dodge you know partner trade
Then right and left thru turn the girl
Slide thru and do sa do make ocean wave
Recycle when you're through
Swing the corner lady there
Left allemande new corner
Promenade around the square
Like a piece of driftwood on the sea
May you never be alone like me

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

SIR PRICE (75)

By Heiner Fischle, Hannover, West Germany
One and three square thru four hands
Swing thru boys run
Wheel and deal
Circle to a line of four
Right and left thru and rollaway
Pass thru, tag the line
Centers in, cast off one quarter
Wheel and deal, double pass thru
Cloverleaf, double pass thru
Centers in, cast off one quarter
Wheel and deal, double pass thru
Face right, couples circulate
Wheel and deal, swing thru
Square thru, three hands
U turn back, left allemande

Thor Sigurdson, Emerson, Manitoba, Canada
is the choreographer of the following dances.

Heads promenade halfway round
Down the middle and
Square thru four hands
Swing thru outside two, curlique
Boys run with the girl sweep a quarter
Square thru three hands
Trade by to a left allemande

Heads promenade halfway round
Square thru four hands
Swing thru, girls trade
Boys trade, curlique
Boys run with that girl sweep a quarter
Eight chain two
Swing thru with outside two
Curlique, boys run
Reverse flutter wheel
Slide thru and allemande left

TOUGH ONE

By Johnny Hayes, Christchurch, England
Heads square thru four hands
Do sa do to an ocean wave
Swing thru then
Walk and dodge to line of four
Wheel and deal
Boys do sa do to an ocean wave
Double swing thru
Recycle and pass thru
Star thru (partner), couples circulate
Wheel and deal (to face)
Centers U turn back
Star thru, California twirl
Lead to left for left allemande

TRICKY QUICKIE

Author Unknown

Head ladies chain right
New side ladies chain right
New head ladies chain right
New side ladies chain right
All four ladies lead to the right
Left allemande

Ferris Wheel

By John Strong, Salinas, California

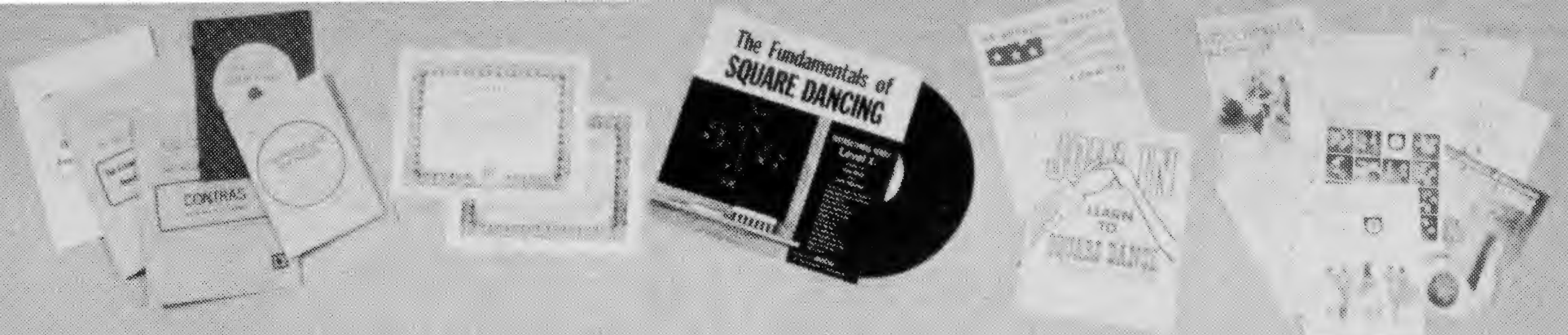
We pulled this dance from the John Strong material under Feature Caller because it utilizes Ferris Wheel, the movement spotlighted in Take a Good Look this month. Check the diagrams and description of Ferris Wheel on page 18 and then give this dance a try. It will help to make a better judgment of the figure when you can dance it with the other movements John has incorporated into this dance.

Heads flutter wheel
Curlique
Walk and dodge
Swing thru
Girls fold
Peel off
Wheel and deal
Eight chain four
Swing thru
Boys run
Ferris wheel
Centers pass thru
Left allemande

SINGING CALL

IT'S A GOOD DAY

By Andy Rawlinson, Hayward, California
Record: Windsor #5056, Flip Instrumental with
Andy Rawlinson
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
It's a good day for singing a song
It's a good day for moving along
It's a good day
How can anything go wrong
It's a good day from morning 'til night
Four ladies chain turn the girl and then
Chain 'em right back left allemande
Promenade the track everything to gain
Nothing to lose
It's a good day from morning 'til night
ALTERNATE BREAK:
Heads center grand parade
It's a good day for paying your bills
It's a good day for curing your ills
So take a deep breath and
Throw away your pills
It's a good day from morning 'til night
It's a good day for shining your shoes
It's a good day for losing the blues
Everything to gain nothing to lose
It's a good day from morning 'til night
FIGURE:
The heads square thru four hands you go
Do sa do around the corner you know
Curlique then walk and dodge her my friend
Partner trade do a right and left thru
Flutter wheel you go then slide thru
Swing the corner lady promenade her you do
Everything to gain and nothing to lose
It's a good day from morning 'til night
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.



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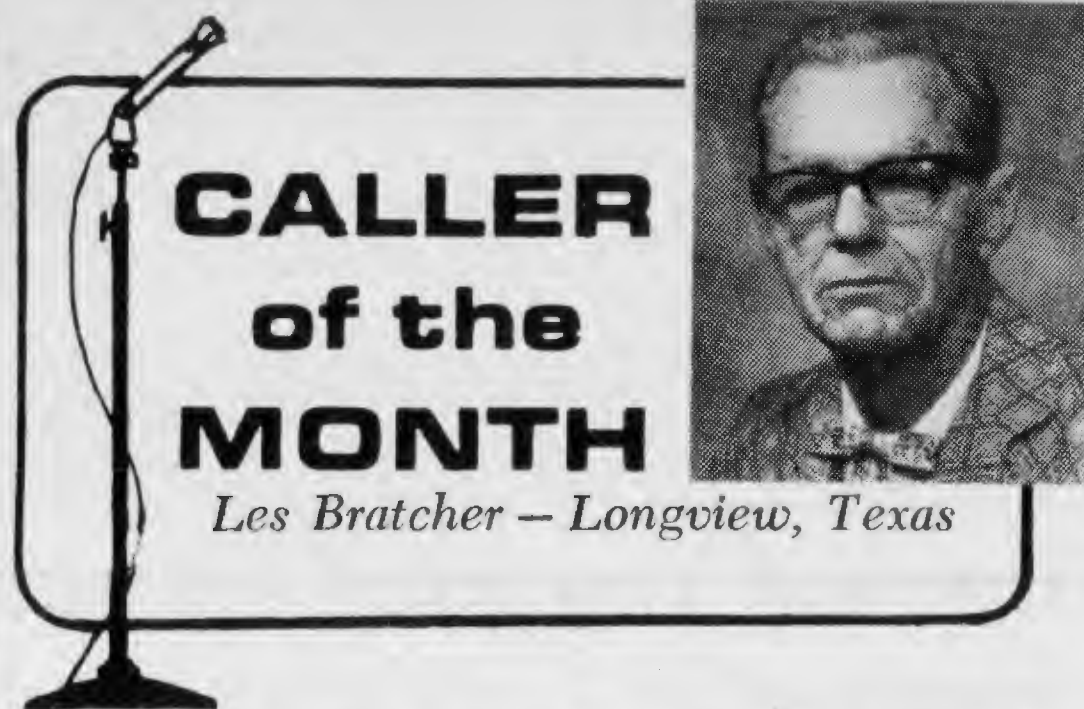
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CALLER of the MONTH

Les Bratcher — Longview, Texas

A NATIVE OF TEXAS, Les Bratcher began his square dancing career in 1964, graduating from a class in his home town. His interest in calling came about because of his love for country music.

Les has been calling for nineteen years, having called his first dance in 1966. Since then he has called at many festivals, conventions, jamborees, clubs, old folks' homes, and one-night stands. He has taught approximately 500 people to square dance in the East Texas area and has called for clubs in Texas, Oklahoma and Louisiana.

Les and his wife, Bena, are charter members of the East Texas Square and Round Dance Association and are honorary members of the Haylofters club in Tyler, Texas. Les is club caller for Square G Club and the Haylofters. He has beginners' classes for these two clubs plus the Circle 8 Club in Overton.

Home for the Bratchers is Longview, Texas. Les is a self-employed bookkeeper, an active church member and enjoys working in the community. Hobbies include fishing and bridge when time permits.

For the past few months Les has enjoyed teaching one of the largest classes in his career



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in Quitman, Texas; 145 people completed the course of 15 lessons.

Les's sincere hope is that square dancing will continue to grow and folks will participate in this, one of the few sober family type recreations left in our society.

(LETTERS, continued from page 3)

We recommend to other square dance clubs — to enrich your club and dancing, go visiting.

De Forrest Parratt
Dalton, Georgia

Dear Editor:

We've just finished our square dance year with dinner dances for three groups and a graduation ceremony for the Basic Group. We are now busily working to get another good group of Basic Nighters for next year and already have over two squares registered and registration fees paid.

Ivor Burge
Queensland, Australia

Dear Editor:

The most recent graduation class of the Twizel Tussock Jumpers Square Dance Club



Don and Marie Armstrong (far right) and the recent graduates of the Twizel Tussock Jumpers club of New Zealand.

will always be remembered as an extra special step for our dancers because on hand, in person, were Don and Marie Armstrong to present the diplomas. Don and Marie were guests in our home in November while they were touring New Zealand and we thoroughly enjoyed having them stay with us. They are such a warm, friendly couple that they can-

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Alan and Carol Murphy
South Canterbury, New Zealand

Dear Editor:

We are very interested in the work of Callerlab and the excellent cooperation you are giving it in the magazine. We are sure our area needs the type of thing Callerlab is striving for and we hear dancers everywhere say they have the same problems in their locale. Hopefully better communication and an effort by so many callers to encourage standardization will spread the word. Keep up the good work.

Roy and Merle Morris
Amarillo, Texas

Dear Editor:

It is with pride and great pleasure that we announce a donation to the Lloyd Shaw Foundation in behalf of Glen and Flo Nickerson of Seattle, Washington. This donation is made to express our appreciation to Glen and Flo who have successfully completed teaching a contra class of 42 couples. Glen and Flo are present members of the Foundation. It is apparent from their selfless dedication that they exemplify the best of leadership qualities inspired by the ideals and goals of the Shaw Foundation to advance American Folk Dancing. It is hoped that out of these classes we can establish a contra dance club in Seattle, thereby adding another dimension to our square and round dancing activities.

Vernon and Christina Dickman
Seattle, Washington

You folks are to be complimented in sending a donation to the Lloyd Shaw Foundation on behalf of your caller and his wife. The Foundation is doing an excellent job of helping to keep



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square dancing headed in the right direction and contras are playing a large part in this action. — Editor

Dear Editor:

Way back in 1966 my husband was the lucky person to receive a door prize at a local square dance club's "Jamboree." The prize . . . a gift subscription to the publication known as "Sets in Order." At that time we were new in Juneau and had only danced a short while after a lapse of some ten years of being "drop-outs." In the years since the subscription has

been renewed and our file is kept active. Constant use is made of back issues for a multitude of reasons — decorating ideas, command movements, fashion suggestions, record reviews, and many others. We have gone from a returnee status, through the refresher stage, and enjoy tackling experimental movements today. On the way we have served our club as treasurer, special events chairman, decorations chairman and president combined with a year as representatives to the state federation and chairman of the recent state festival



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held here in Juneau. Without your publication guides and the magazine, these functions would not have been easy. I want to express our thanks to you and the American Square Dance Society for making these available to clubs.

Betty Hall
Juneau, Alaska

Dear Editor:

Because one of our local callers had to give up a class (health, etc.) I find myself teaching a class again. I'm using your Caller/Teacher

Manuals and find them excellent. So far, I've only changed one teaching sequence: I teach (29) Pass Thru and (19) Right and Left Thru in that order instead of as numbered. Having taught (10) Split the Ring, I find it logical to teach (29) Pass Thru as a "double split the ring" the next night. . . . Then in the 29th place I teach (19) Right and Left Thru as a Pass Thru touching right hands followed by a Courtesy Turn. For me that works better than trying (as I see others do) to teach (29) Pass Thru as similar to (19) Right and Left Thru

—BETTINA—

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but don't touch hands and don't Courtesy Turn. I always did find addition easier than subtraction!

Coy Cowan
Tampa, Florida

Dear Editor:

After looking at every bit of the New Year's Rose Parade with the American Heritage theme, we were so disappointed. We really expected to see something about square dancing on some of the floats. After all, square dancing is a true American Heritage, isn't it?

The four couples done in flowers would have been beautiful. Couldn't it have been arranged?

Caroline and August Feicke
Washington, Illinois

The subject has come up a number of times in recent years as to the advisability of entering a float in the annual Rose Parade, but up to this point no action has been taken. Now we understand that a group in Southern California has made application to enter a float in the 1976 Tournament of Roses Parade. We'll try to keep our readers informed of progress on

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this project during the coming months. It's a tremendous undertaking but it can succeed if the dancers will get behind it. — Editor

Dear Editor:

We would like to thank the many friends who thought of me during my recent hospital stay. Their cheery greetings and good wishes were great morale builders and really appreciated.

Norman Merrbach

Merrbach Record Service
Houston, Texas

Dear Editor:

Our Ten Mile Twirlers Square Dance Club has the custom of entering a subscription to SQUARE DANCING magazine in the name of the new president of the club each year. Please begin a 12-month subscription in the name of Mr. and Mrs. Frank Higgins.

Robert Siedentopf

Knoxville, Tennessee

Dear Editor:

I wonder if it would be a good idea if you could offer a round dance LP record with about six rounds of the month on each side of intermediate and easy level and cued by a reputable teacher at the same time that you offer the square dance Premium Records each year. I'm sure that the square dancers who are also round dance enthusiasts would appreciate this.

Nathan Wolfson

Ft. Lauderdale, Florida

We have looked into the possibility of producing a round dance LP and ran into a number of problems. Reproducing the music is one of the biggest problems. Copyright laws are involved and the major record companies have strong restrictions against this sort of thing. — Editor

scope records PRESENTS

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- SC 587 Bells of Hope
- SC 586 Thank You World
- SC 585 Roses and Thorns
- SC 584 I Can Help
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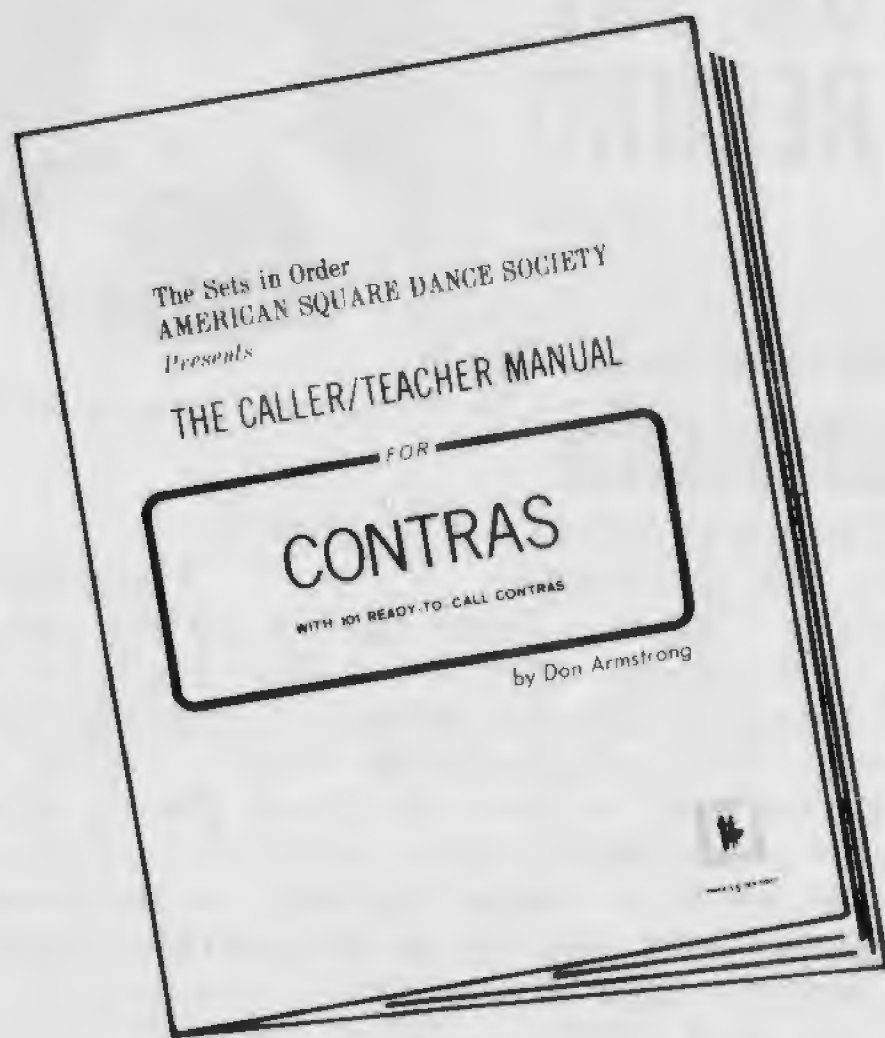
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SINGING CALLS

McNAMARA'S BAND — FTC 32006

Caller: Joe Uebelacher

Tempo: 130

Synopsis: (Opener) Sides face — grand square — four ladies chain — chain back — roll promenade (Middle Break & Ending) Allemande left — allemande thar — right and left and star — men back up star — shoot star — four ladies chain across — circle left — roll away — swing partner — promenade (Figure) One and three promenade halfway — lead to right and circle — make a line — go up and back — right and left thru — square thru four hands — swing corner — left allemande — promenade.

Comment: Nice to hear a different rhythm for dance participation. Dance flows nicely with nothing difficult so that beginners could probably handle.

Rating: ☆☆

DELTA DIRT — Thunderbird 115

Caller: Bill Volner

Tempo: 128

Synopsis: (Break) Four ladies chain — star back — do paso — partner left — corner by right — partner left — make allemande thar — slip the clutch — left allemande corner — promenade own (Figure) Four ladies chain three quarters — heads promenade three quarters — sides flutter wheel go full around — pass thru — square thru three quarters — swing corner — promenade (Alternate figure) Circle left — allemande left — turn partner by right — men star left — turn partner right — allemande corner — do sa do own — promenade.

Comment: Real blue grass feeling on this number. Timing of dance figure makes dancers

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by an extremely competent reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewer. Symbols used indicate as follows: ☆ Average, ☆☆ Above Average, ☆☆☆ Exceptional, ☆☆☆☆ Outstanding.

move right along. Choreography is standard.
Rating: ☆+

RIDERS IN THE SKY — MacGregor 2163

Caller: Monty Wilson Tempo: 130

Synopsis: (Break) Circle left — walk around corner — partner do paso — partner left — corner right — partner roll promenade (Figure) One and three do sa do full around — square thru four hands — right hand star with outside two — back to middle left hand star — swing corner — promenade.

Comment: Easy dance figure incorporating star movements which makes for nice dancing. Monty obtains assist in background of music with a harmony part. Monty nicely records this one. Rating: ☆☆

ROSES AND THORNS — Scope 585

Caller: Earl Rich Tempo: 128

Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) One and three pass thru — separate around one — make a line — up to middle and back — curlique — all eight circulate two times around — boys run right — substitute — square thru three hands — swing corner — promenade.

Comment: Good Scope instrumental. Different use. Nice rhythmic dance feel. Music has key change. Use of mandolin sound assists. Rating: ☆+

HASTA LA VISTA JOSE — Windsor 5054

Caller: Dick Parrish Tempo: 128

Synopsis: (Break) Join hands circle left all way around — allemande left corner — do sa do own — left allemande — weave ring — do sa

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

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I've Been Everywhere	Hi-Hat 445
Walk Right Back	Dance Ranch 628
Delta Dirt	Kalox 1169

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do own — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru two by two — boys run right — couples circulate one spot — wheel and deal — pass thru — trade by — swing corner — left allemande new corner — promenade.

Comment: Nice job of calling by Dick. A release of another previous record called "Jose." Figure is average in dance construction. Rhythm track on music gives lift to instrumental. Rating: ☆☆

UPSY DAISY — Red Boot 176

Caller: Harold Bausch **Tempo:** 128

Synopsis: (Break) Allemande corner — swing own — join hands circle — walk around corner — see saw own — men star by right — allemande corner — grand right and left — meet own and promenade (Figure) Four ladies promenade — swing at home — one and three curlique — walk and dodge — circle up four — make a line — star thru — square thru three quarters — swing corner — promenade.

Comment: Nice western feel on the instrumental. Figure uses curlique and walk and dodge movements with usual combination. Callers may like "Red Boot" sound.

Rating: ☆+

DRIFTWOOD — FTC 32005

Caller: Cal Golden **Tempo:** 128 — called side 134 — instrumental

Synopsis: Complete call printed in Workshop.

Comment: Cal puts recycle to use in his recording of Driftwood. Instrumental faster than called side and should be slowed for better dancing. Rating: ☆☆☆

MORNING AFTER — Bogan 1263

Caller: Wade Driver **Tempo:** 130

Synopsis: (Break) Circle left — left allemande corner — do sa do — left allemande — weave ring — do sa do — promenade home (Figure) One and three square thru — swing thru with corner — boys run — couples circulate one place — wheel and deal — swing thru again — boys trade — turn thru — trade by — swing corner — promenade home.

Comment: Figure average but adequate. Usual choreography. Wade makes the tune sound easy to call but could become monotonous. Change of keys gives added lift. Rating: ☆+

WHEN YOU'RE SMILING — MacGregor 2164

Caller: Jack Ritter

Tempo: 130

Synopsis: (Opener & Ending) Walk around corner — turn partner by left — four ladies star right once around — turn partner by left once and a half — four men star right — corner left allemande — weave ring — promenade (Figure) One and three flutter wheel across the ring — pass thru — promenade left three quarters — two and four square thru three

hands — meet that two — circle up four halfway around — right and left thru — roll-away — swing corner — promenade.

Comment: Another re-issue of a previous MacGregor release. Good music. Dancers must be on their toes for timing purposes.

Rating: ☆+

THANK YOU WORLD — Scope 586

Caller: Dave Abbott

Tempo: 124

Synopsis: (Break) Four ladies chain — rollaway half sashay — circle left — rollaway half sashay — circle left again — left allemande — weave ring — swing own — promenade (Figure) Head couples square thru four hands

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Comment: Tempo is slower than average but dance incorporates action that keeps dancers moving. Dave does nice calling job. Key change makes for better sound. Rating: ☆☆

IT'S A GOOD DAY — Windsor 5056

Caller: Andy Rawlinson **Tempo:** 130

Synopsis: Complete call printed in Workshop.

Comment: Lots of words but nicely recorded by Andy. Use of shuffle beat on drums adds lift to this record with support from brass. Figure average. Rating: ☆☆☆

I'VE BEEN EVERYWHERE — Hi-Hat 445

Caller: Ernie Kinney **Tempo:** 128

Synopsis: (Opener & Middle Break) Allemande left — promenade — one and three wheel around — pass thru — bend the line — slide thru — eight chain nine — allemande left — promenade own (Ending) Sides face grand sweep or grand spin (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four hands — to outside two right and left thru — roll-away half sashay — pass thru — U turn back — swing corner — allemande left new corner — promenade.

Comment: Without a doubt this record means

callers have to have breath control. Compliments to Ernie on completing recording. Callers will really have to work on this novelty tune. Rating: ☆+

WALK RIGHT BACK — Dance Ranch 628

Caller: Barry Medford **Tempo:** 128

Synopsis: (Break) Circle left — left allemande corner — do sa do — left allemande — do sa do — weave ring — do sa do — promenade (Figure) Head two square thru four hands — corner right and left thru — do sa do — make a wave — ladies trade — ladies run — tag the line — face right — wheel and deal — circle halfway — swing corner — promenade.

Comment: Use of "Walk Right Back" tune so popular with round dancers makes this record probably popular. Nice calling by Barry. Good for singing callers. Rating: ☆☆☆

GET ON MY LOVE TRAIN — Red Boot 178

Caller: Elmer Sheffield **Tempo:** 128

Synopsis: (Break) Circle to the left — allemande corner — own do sa do — men promenade inside — turn partner by right — left allemande — swing — promenade her (Figure) Heads promenade go halfway — in middle do sa do — star thru — pass thru — swing thru outside two — boys trade — box the gnat — change hands allemande left corner — do sa do own — swing corner — promenade her.

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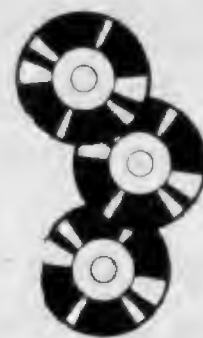
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Comment: A good tune for singing callers. Lots of dance movement using coordinate. Dancers will have to keep on their toes. Usual good Red Boot music. Rating: ☆☆

SWEET BABY JANE — Red Boot 177

Caller: Jim Coppinger

Tempo: 128

Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — make an ocean wave — recycle — face — curlique — walk and dodge — partner trade — square thru three quarters round — swing corner — promenade.

Comment: Figure uses recycle and moves nicely in choreography. Music is above average. Callers may have to work on word metering as written. Nice relaxing dance. Rating: ☆☆

RAMBLIN' BILL — Thunderbird 114

Caller: Bill Volner

Tempo: 130

Synopsis: (Break) Join hands — start to circle — four ladies rollaway — circle left — ladies center — men sashay — circle — left allemande — weave ring — own do sa do — promenade (Figure) Heads go up and back — flutter wheel — go full around — sweep one quarter — pass thru — right and left thru — star thru — flutter wheel — go full around

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promenade halfway — down the middle —
curlique — boys run — square thru three
quarters — trade by — star thru — flutter
wheel go full around — reverse the flutter —
boys go — promenade.

Comment: Music could be softened slightly on
called side. Bill does adequate calling. In-
strumental seems a little harsh. Rating: ☆

I CAN HELP — Scope 584

Caller: **Jeanne Moody**

Tempo: 130

Synopsis: (Intro) Circle left — left allemande —
grand sashay — do sa do — men star left —

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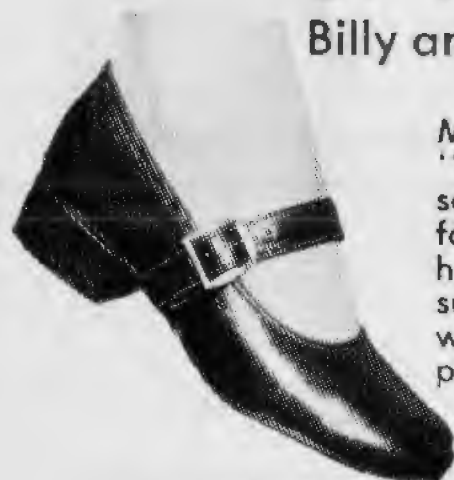


swing own — promenade (Break) Circle left
— left allemande — grand sashay — do sa do
— circle left — allemande left — do sa do —
circle left — allemande left — do sa do own
— men star left — do sa do — swing —
promenade (Ending) Circle left — allemande
left — do sa do — four men star left — do sa
do — swing own — promenade (Figure) Four
ladies chain across — chain back — one and
three star thru — pass thru — square thru
three hands — trade by — corner swing —
allemande left new corner — do sa do —
weave ring — do sa do — promenade (Figure
for sides) Four ladies chain across — chain
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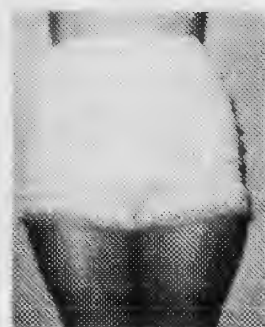
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— square thru three hands — trade by — corner swing — left allemande — do sa do at home.

Comment: Caller may have to adjust timing to benefit their calling. Dance seems tiring due to tempo. Unusual record but nice sound by Jeanne. Rating: ☆+

DELTA DIRT — Kalox 1169

Caller: Bill Peters

Tempo: 124

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — roll a half sashay — circle left — allemande left — weave ring — meet own do sa do — promenade (Figure) Head two couples square thru

four hands — do sa do outside pair — swing thru — boys run right — tag the line — face right — boys cross run — girls trade — wheel and deal — swing corner — promenade.

Comment: The instrumental allows caller flexibility to his advantage. Cross run in figure works nicely. Bill lets it all loose on this number. Music is adequate. Rating: ☆☆

LOVE'S GONNA LIVE HERE — Red Boot 175

Caller: Allen Tipton

Tempo: 128

Synopsis: Complete call printed in Workshop.

Comment: Excellent recording by Red Boot. Average figure but enthusiasm by Allen makes it a good bet to be a winner with

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The LLOYD SHAW FOUNDATION, INC.

added key change.

Rating: ☆☆☆

WHY DON'T YOU LOVE ME — USA 503

Caller: Shelby Dawson

Tempo: 128

Synopsis: Complete call printed in Workshop.

Comment: Nice dance with plenty of action.

Callers can use this without problems. Good music background.

Rating: ☆☆☆+

HOEDOWNS

ROLLIN' HARP — Kalox 1170

Key: G

Tempo: 132

Music: Kalox Rhythm Boys Band — Harmonica, Bass, Drums, Banjo

LOWDOWN HARP — Flip side to Rollin' Harp

Key: G

Tempo: 130

Music: Kalox Rhythm Boys Band — Harmonica, Bass, Drums, Banjo

Comment: Unusual use of harmonica with strong beat from string instruments.

Rating: ☆☆☆

SALLY JOHNSON — Kalox 1168

Key: G

Tempo: 124

Music: Kalox Rhythm Boys Band — Bass, Banjo, Drums, Guitar

FOLSOM PRISON ROCK — Flip side to Sally Johnson



John Hendron

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Greeneville,
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RB 181 BRING BACK YOUR LOVE

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RB 182 I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU

By Al Brundage



Al Brundage



Jim Coppinger

RB 179 BACK HOME AGAIN

By Bob Vinyard

RB 178 LOVE TRAIN

By Elmer Sheffield



Bob Vinyard

RB 177 SWEET BABY JANE

By Jim Coppinger

RB 175 LOVE'S GONNA LIVE HERE

By Allen Tipton



Allen Tipton



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Red Boot has purchased the Jay-Bar-Kay Label
Ken Anderson will continue to record on the label

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MGR 2169 "BABY WE'RE IN LOVE AGAIN"

Written and called by Tommy Stoye, Escondido, Ca.

MGR 5035A "SUNSHINE GAL"

Choreography by Art & Evelyn Johnson

MGR 5035B "ROSE ROOM"

Choreography by the Batchelors



Tommy Stoye

RECENT RELEASES

MGR 2166 "IRISH EYES"

by Bud Beland

MGR 2167 "WRIGHT OR WRONG"

by Norm Phaneuf

MGR 5034 "PETITE WALTZ/ANNIVERSARY WALTZ"

by the Batchelors

Mac Gregor Records 729 So. Western Ave. Los Angeles, Calif. 90005 (213) 384-4191

Key: F

Tempo: 124

Music: Kalox Rhythm Boys Band — Guitar, Bass, Drums, Banjo

Comment: Interesting hoedowns. Folsom Prison Rock offers a rock sound usually not present in square dance sounds. Sally Johnson is average hoedown. Rating: ☆+

FLIP HOEDOWN

PATTER HOEDOWN — Flip side to Jack's Special
Caller: Jack Lasry

Music: Square Tunes Band — Banjo, Fiddle, Bass, Guitar, Drums

Comment: Good instrumental with a strong ac-

cented beat. Muted fiddle fits nicely in the background. Jack Lasry works coordinate, a CALLERLAB selected figure. Rating: ☆☆+

JACK'S SPECIAL — Square Tunes 161

Key: G

Tempo: 128

Music: Square Tunes Band — Banjo, Fiddle, Bass, Guitar, Drums

A flip hoedown is unusual. It is a way of demonstrating the use of patter and this particular one utilizes the CALLERLAB Quarterly Movement, Coordinate, by one caller in combination with other movements.



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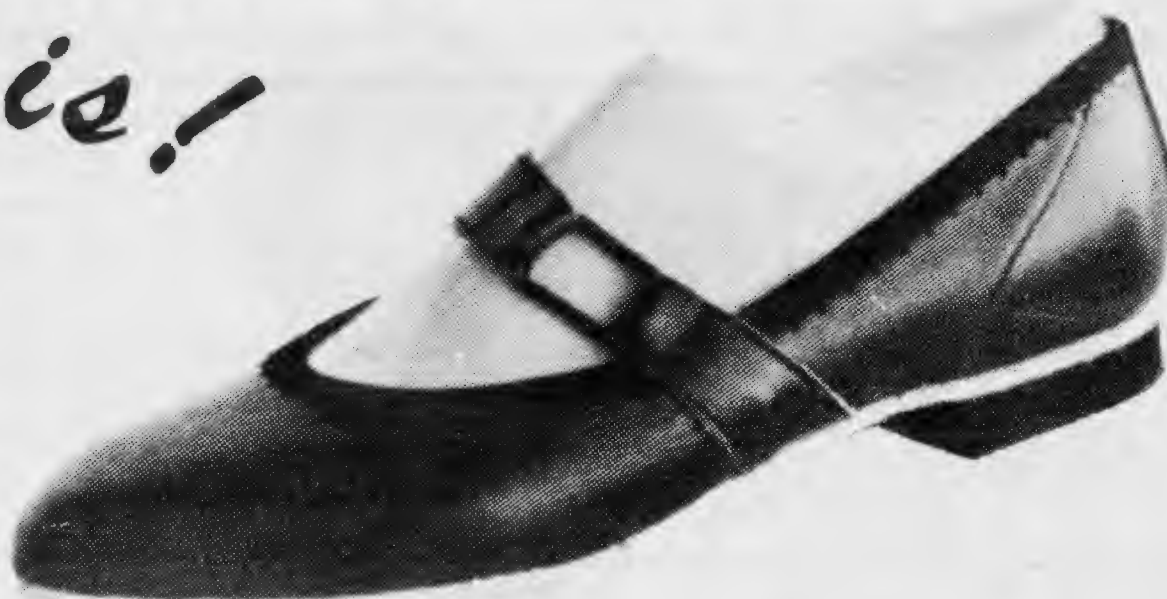
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THOSE RECORD REVIEWS

In case you are wondering how the new releases are reviewed, perhaps we can tell you best with the help of our outstanding (and anonymous) record reviewer.

We should indicate first of all that two copies of each new release, when sent to the SIOASDS office, are all that it takes to start the procedure. One copy is retained in the office for checking the instruction sheets of the four singing calls that are to be selected for feature spots in the workshop section of the magazine. These same records are then filed permanently in our archives.

The other copy is sent with a work sheet to our reviewer. We will say this much about him. He is an outstanding and exceptionally well-known caller. He has personally recorded many times and is continually in demand as a visiting caller.

Each singing call is listened to carefully both on the instrumental and on the with-calls side. An evaluation is made of the dance choreography, of the timing, and of the suitability of the dance to the music. The star rating is based on a combination of all of these things and takes into consideration the recorded calls as well.

The consistency of the reviews is what is important. If the reader determines that he doesn't agree with the reviewer and that many of the one star ratings are his favorites while many of the three star categories would, in his book, be rated with two stars or less — then he has a way of relating to the reviewer. He knows that the consistency of the reviewer's judgment will make these reviews more personally applicable to him.

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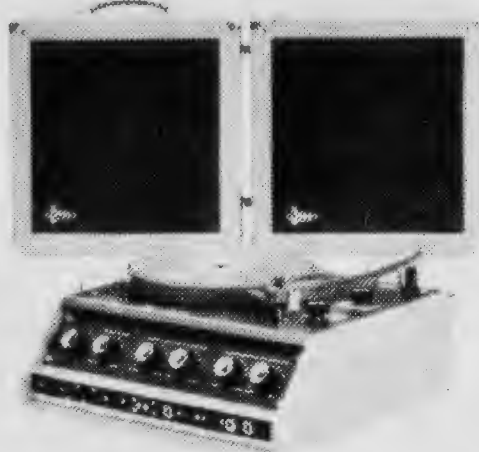
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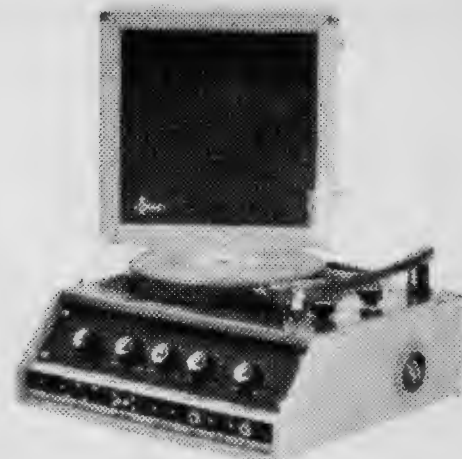
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pearing each month is the result of monthly polls made of approximately fifty square dance record dealers throughout the country.

The KEY and RANGE comments that have been a part of these reviews for so many years are being omitted at the present time at the request of the reviewer. It is his feeling that a number of callers who feel that they can only handle a certain key, or records recorded in a prescribed range, may discover that they are depriving themselves of some good useable singing calls.

A DRESS CODE?

According to a United Press International news item which was picked up by a number of local newspapers across the country, Selectmen in the town of Fitzwilliam, New Hampshire, have imposed a *stiff* dress code on square dancers using the town hall on Saturday nights. No bare feet will be allowed, and women must wear dresses covering from their shoulders to within six inches of their knees. Well, really! That sounds more like the bare minimum rather than a stiff dress code.

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At this point all ladies have progressed,





counterclockwise, one position in the square. 4 times through the 16 count pattern and partners are reunited.

Taking a good look at the same movement after the heads have been active 2 times (32 steps) and all the ladies are with their opposites (7) the sides move forward to start their swing thru (8). Note that at this point and earlier with the head couples (2) our pictures show the dancers in an ocean wave with hands held. This is done strictly as a point of orientation for the sake of this picture series. Normally, dancers would move directly into a swing thru and an ocean wave would only be indicated, not actually established.

As the sides continue the swing thru (9) the head men each take the lady coming to them from the center of the square and wheel around in promenade position (10). At the

same time the head ladies move forward and as the active (side) men complete their swing thru they move up to take this lady in promenade position and all eight promenade (11) back to each man's original starting position.

You will find that the Grand Parade provides excellent variety and brings back into popularity some of the quadrilles (Wheels, etc.) and singing calls (The Grand Colonel, etc.) substituting the Grand Parade for the Grand Square, Grand Spin, etc.

The important thing with this movement, as with any of the offshoots of the Grand Square is to execute it to the phrase of the music. Properly called on the last beats of a phrase, the dancers will be able to step out and start their movement on the first count of the new phrase. In this way, everyone will end exactly on phrase at the end of the 64th count.



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(NEW DANCER, continued from page 21)

a smile. At the top of the badge it says, AH-SO, and at the bottom, NEW DANCER.

The Morgans hope this badge will be worn by a person who has graduated from class when he attends his first few open dances. In this way those wearing the badge will recognize couples on their own level and feel some support. The experienced dancers, recognizing the situation, will be a bit more tender and encouraging with them. As the badge will speak for itself, there will be no need for the

newcomer to make excuses for his ability before the music starts.

One can't always blame experienced dancers for a scowl now and then, for how can they tell who the new dancer is? Everyone looks the same in square dance attire, particularly when they smile. The badge may indicate these are new fledglings who want to fly and just need a little encouragement.

As the new dancer becomes more confident, he can put his badge away or perhaps lend it to someone else coming up the road.



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(ON THE RECORD,

continued from page 11)

being able to write a good dance is what we are really looking for."

Different recording companies work in a number of ways. A majority of them will develop a recorded tune "bank." This means that when they go into a recording session they will probably come out with a selection of recorded singing call instrumentals to which no dances have yet been assigned. Sometimes a record company will record a whole year's supply of singing call releases in this manner.

Their next step is to find a caller who will choreograph a dance to this pre-recorded music. Quite frequently this same caller will be the one who will do the actual voice-over recording; however, a number of today's recording companies take advantage of the skills of some of those who might not be as adept at doing the calling, but who are proven experts in the field of writing dances.

If, as a new caller, you get the "green light" from a recording company and are sent a dub and told to "go ahead and see if you can match your dance to this music" then you are well on the way to making your first recording.

Once you have submitted tapes of your new dance using this music and have them approved, the next step, of course, is to get your voice professionally recorded over the master tape. Either this will be done in your home with professional equipment, at a local recording studio or radio station, or at the facilities of the recording label.

As most young callers who have attempted to invade the recording ranks have discovered, it's not just the good singing call voice, the pleasant personality that comes across on the record, that necessarily counts. It's the idea for the record that is important. It is a wedding of a good dance with a good, well recorded tune, that is the first consideration.

Occasionally it takes a good singing caller to put across a new record and for this reason some of those who record write little, if any, of their own material. Others who are brought in to do the calling also serve as editors, taking what has been sent in for them to record and going over it carefully to make certain that the choreography is correct and that the dance pattern flows.

Business details of recordings are worked out in different ways between the recording artist, the dance authors and the recording companies themselves. These range from a royalty amounting to pennies for each record pressed to a flat fee for the session.

Because square dance records often provide an excellent "audition" medium for the ambitious caller, some of the recording labels provide the means for new callers to record on their label and pay a portion or all of their own expenses. This is the insurance these companies insist upon to offset the risk in this highly unpredictable market. The amount you pay may, in addition to having your record appear in the company's advertisements and available at the dealers, also provide you a certain number of the records which you may, if you wish, sell to your dancers to help offset your initial investment.

An "Open" Note to the Record Producers:

Whether or not you realize it, much of the responsibility for the type of dancing being done today rests on your shoulders. If you put out a record of poor quality, if the timing of the dance is poor or if the tempo is too fast (or too slow), that will be reflected in the dancing.

Like the callers themselves who are trying through a clearing house system to screen and control the number of new movements, you the record producers, and you the recording callers, can contribute a great service by following this system.

It would be a service of inestimable value if a sense of "quality control" would be adopted on a personal basis by every record producer, by every recording caller and by every one who writes a call or a round dance with the purpose of recording it. Good judgment in the use of lyrics and in the choice of material suitable to a wholesome family activity is everybody's business. This evidence of responsibility will show up, not only in the way we dance, but in the increased longevity of those who are a part of the square dancing public.

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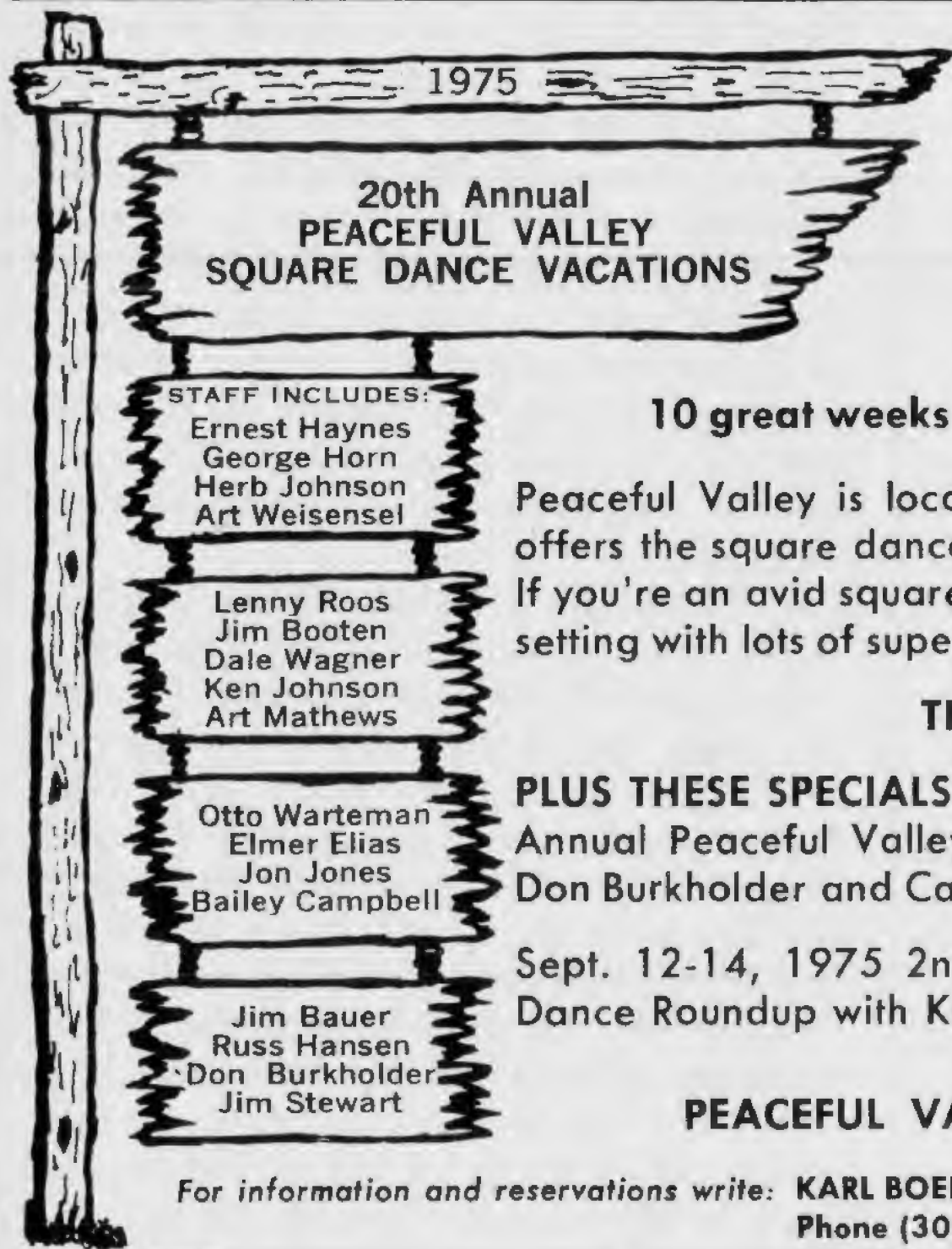
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When summer heat and vacations cut into workshop attendance and fun, the Jacks and Jenny's, Diablo Doppers and the Concord Rebels of California found that combining their workshops turned out to be a rewarding experience. Their respective callers — Dave Hobaugh, Vern Seagoe and Art Hansford — rotated Wednesday nights, presenting enthusiastic programs, mixing instructions with party-like fun level dancing. Above average attendance caused each workshop to resemble

a "hoedown" and the experiment provided a great opportunity to become better acquainted with the members of the other clubs. Something to keep in mind when situations cause a temporary drop in attendance at club dances.

IN MEMORIAM

Charles Katri of Ferndale, California, passed away suddenly in January. Charles was active in square dancing for 26 years and was a caller and round dance teacher. We extend our condolences to his wife, Ida, and to his many friends.



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SUMMER 1975 **DANCING**

ALTHOUGH IN MANY AREAS the weather is just not conducive to comfortable dancing during the summer months the activity never really reaches a complete standstill during the period. Many resort areas are scheduling square dancing and vacationers take advantage of the opportunity to enjoy their favorite hobby while away from home. If you don't find what you are looking for in these listings, check the Big Events in the March issue of **SQUARE DANCING** and the Date Book in the back of this issue. Whether you stay at home and dance or plan a square dance vacation, we wish you all a summer of happy dancing!

New York

First Sunday of each month and every Sunday in July and August, dancing from 2 to 5 pm followed by a pot luck supper at Mockingbird Hill in Minerva, Olmstedville, New York. 3rd Annual Week of Square Dancing August 10 through 16. For information on events contact Mary and Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville, New York 12857. Telephone (518) 998-2835.

Colorado

Summer dancing July 9 through Labor Day on Monday, Tuesday, Wednesday, Friday and Saturday nights at Dance Ranch, located on U.S. 36, four miles East of Estes Park, Colorado. For brochure listing all dances write Frank Lane, P.O. Box 1382, Estes Park, Colorado 80517.

New Mexico

Dancing June 1 through August 25 at Red River Community House, Red River, New Mexico. Write David and Dorothy Waggoner, 3812 Blue Ridge Place, N.E., Albuquerque, New Mexico 87111 for information.

Arkansas

Acres Shakers dance every Friday night from 8:00 to 11:00 at Ozark Acres Club House in Ozark Acres, Hardy, Arkansas. Caller is Glenn Turpin. For information write Fran Sherman, Ozark Acres, R. 1, Box 85, Willi-

ford, Arkansas 72482.

Kentucky

Friday nights, May 23 through August 22 and Saturday nights May 3 through October 25 at Hoedown Island, Natural Bridge State Park, Slade, Kentucky. Contact Richard Jett, Campton, Kentucky 41301 for information.

California

During June, July and August, dancing every Friday 7:00 to 10:00 pm at the Golden Mall in the City of Burbank. Callers to be announced. Sponsored by Ron Black and the Burbank Golden Mall Association. For information phone (213) 837-2880.

Pennsylvania

Dancing from May 23 through September 1 at Indian Brave Camp, Harmony, Pennsylvania. Most are weekend dances, Friday evening through Sunday or Monday noon. All dancing is open club level except Labor Day Weekend. Daytime workshops and evening dances are scheduled. Write Indian Brave Camp, Inc., P.O. Box 145, Harmony, Pennsylvania 16037.

Reservations are required for dancing at Cherry Ridge Campgrounds in Honesdale. Dancing from May 23 through September 1. Send reservations to Ken Anderson, Director, Cherry Ridge Campgrounds, R.D. 3, Honesdale, Pennsylvania 18431.

Virginia

July 8 to 10, Bedford Springs Hotel, Bedford, Pennsylvania. For information write G. Shirley, 10311 Dunfries Road, Vienna, Virginia 22180.

North Carolina

June 8 through August 23, dancing at Rainbow Lake Lodge in Brevard. Reservations are required for any of the 12 fun-filled weeks. Write Marshall and Gracie Welch, Rainbow Lake Lodge, Brevard, North Carolina 28712.

Montana

Dancing all summer at Lionshead Guest Ranch, West Yellowstone. Write or call Buck and Alice Jones, Lionshead Resort, West Yellowstone, Montana 59758, phone (406) 646-7296.

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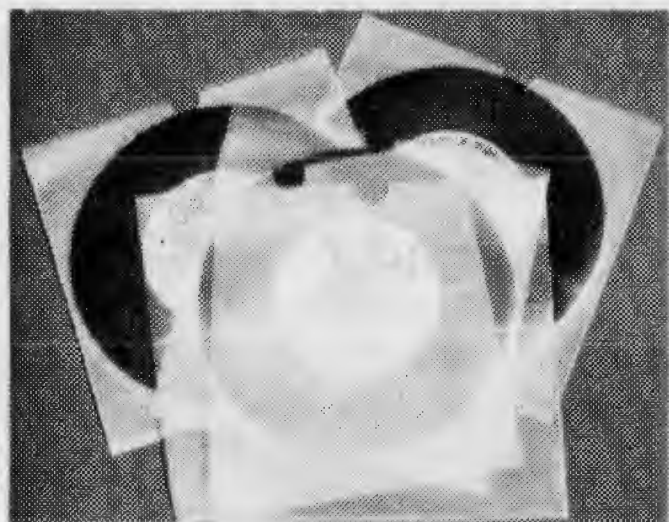


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By Beryl Main
- WW 128 "Wearing Me Down"
By Don Franklin
- WW 704 "Ramblin' Man"
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- May 2-3—28th Annual State Festival, Convention Center, Albuquerque, New Mexico
- May 2-3—7th Annual Rhododendron Festival, Municipal Auditorium, Eureka, California
- May 3—17th Annual Dance-O-Rama, State University College, Brockport, New York
- May 2-4—16th Annual Buckeye Convention, Lausche Bldg., Columbus, Ohio
- May 2-4—28th Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
- May 2-4—Meramec S/D Weekend, Meramec State Park, Sullivan, Missouri
- May 3—Central Dist. Jamboree, Myriad Center, Oklahoma City, Oklahoma
- May 3—Lubbock Area S/R/D Federation Dance, Fair Park Coliseum, Lubbock, Texas
- May 3—Night Owl Dance, First Methodist Church, Cheyenne, Wyoming
- May 9-10—Meramec Weekend, Meramec State Park, Sullivan, Missouri
- May 9-10—ASDCU Spring Festival, Weber State College, Ogden, Utah
- May 9-10—Spring Festival Starlight Square Dances, Silver Bowl, Calico, California
- May 9-11—20th Annual S/D Festival, Hi



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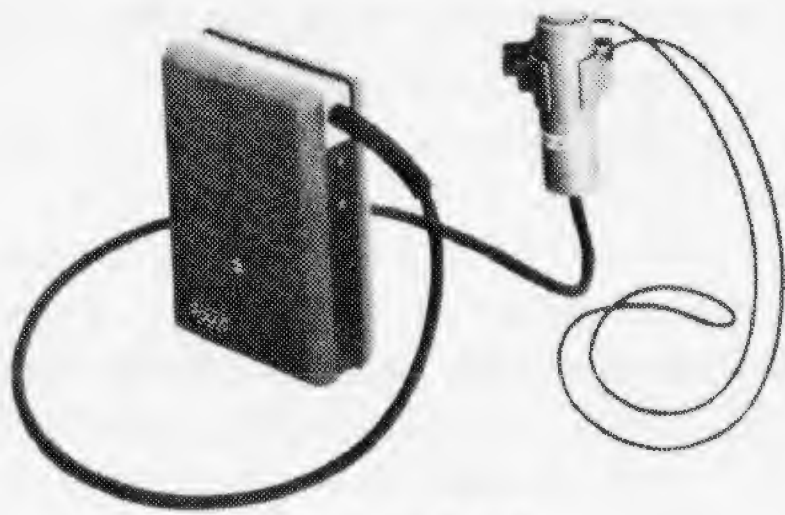


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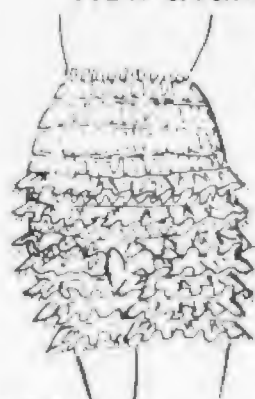
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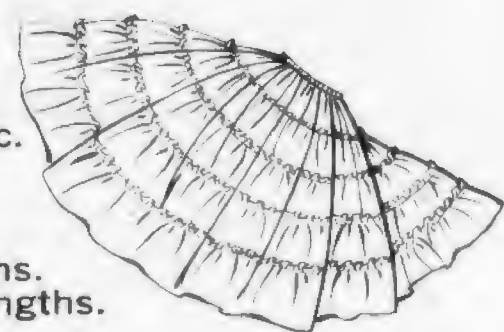
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 May 16-17—Tulip Time Festival, W. Ottawa Hi Gym, Holland, Michigan
 May 17—Tri-Vet Twirlers Hawaiian Luau, Roswell, New Mexico
 May 23-24—Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Mississippi
 May 23-25—Golden State Roundup, Civic Center Auditorium, San Francisco, Calif.
 May 23-25—5 Star Command Perform-A-Dance, Vets Memorial Center, Des Moines, Iowa
 May 23-25—3rd Annual Spring River S/D Festival, Old Hardy Gym, Hardy, Arkansas
 May 23-25—Nevada State Spring Festival, Las Vegas, Nevada
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 May 24—Shufflin' Squares Friendship Jamboree, Elem. School, Willow Creek, California
 May 24-26—Memorial Day Weekend, Cherry Ridge Campground, Honesdale, Pennsylvania
 May 24-26—3rd Annual Pre-Season Spring S/D Roundup, Peaceful Valley Lodge, Lyons, Colorado
 May 24-June 1—Fun Festival, Fontana Village, Fontana Dam, North Carolina
 May 26—4th Annual Kentucky Mountain Shindig, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
 May 29—N.W. Dist. Harvest Dance, Hoover Bldg., Enid, Oklahoma

May 30-31—Santa Monica Centennial Celebration, Santa Monica, California
 May 30-June 1-5 Star Command Perform-A-Dance, Indiana Convention Center, Indianapolis, Indiana
 May 31—Peace Pipe Promenade, Hollidaysburg, Pennsylvania
 May 31—Fifth Annual Roundup, 1A Water's School, Walden, Ontario, Canada
 May 31-June 2—Queen's Birthday Festival, Palmerston North, New Zealand
 June 6-7—13th Annual Festival, Texas Fed., Amarillo Convention Center, Amarillo, Tex.
 June 6-8—Lee Kopman Weekend, Spring Gulch Square Barn, New Holland, Pa.
 June 7—Banks of the Wabash Festival S/D, City Hall Parking lot, Terre Haute, Indiana
 June 7—Cook's 8th Annual Three Generation Dance, Hastings, Michigan
 June 8-14—Carolina Holiday Rounds, Rainbow Lake Lodge, Brevard, North Carolina
 June 12-14—16th International S/R/D Convention, Keystone Centre, Brandon, Manitoba, Canada
 June 13-14—26th Washington State Festival,

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 June 13-14—3rd Annual Tennessee State Festival, Nashville, Tennessee
 June 13-14—Colorado State S/D Festival, Snowmass, Colorado
 June 13-15—Holiday Ranch S/D Campout, Innisfail, Alberta, Canada
 June 13-15—6th Kingston Kapers, 401 Inn, Kingston, Ontario, Canada
 June 13-15—Square & Ballroom Dance, East Hill Farm, Troy, New Hampshire
 June 14—Annual Strawberry Festival Dance, Bellevue, Ohio
 June 14-15—8th Annual Gold Diggers S/D, Fairgrounds and Diggin's, Yreka, California
 June 19-21—23rd S/R/D Festival, Municipal Auditorium, Pensacola, Florida
 June 20-21—Kampeska Kapers, Casino Ballroom on Lake Kampeska, Watertown, S. Dak.
 June 20-21—9th Annual National Mountain Style S/D Festival, Hoedown Island, Slade, Kentucky
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 June 22-28—Mountain Jubilee, Rainbow Lake Lodge, Brevard, North Carolina
 June 24—Mustang and Lightning "S" National Convention Trail Dance, Fort Hays Memorial Union Ballroom, Hays, Kansas
 June 24—National Convention Trail Dance,

Sterl Hall, Abilene, Kansas
 June 25—Mustang and Lightning "S" National Convention Trail Dance, Alladin Hotel, Kansas City, Missouri
 June 26-28—24th National S/D Convention, Kansas City, Missouri
 June 27—2nd Annual Cherry Festival Free Street Dance, Bellevue, Ohio
 June 27-29—Spring Festival Weekend, Cherry Ridge Campgrounds, Honesdale, Pennsylvania
 June 29-July 5—Firecracker Special, Rainbow Lake Lodge, Brevard, North Carolina

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1975 SQUARE DANCERS GUIDE

We would like to thank all of you who have responded to our request for confirmation of your name as an Information Volunteer for the 1975 Square Dancers Guide. We've also heard from a number of associations who have had a change of officers. Those who haven't responded, please remember that the deadline for the August Directory Issue is June 1. One other point we would like to mention. Because of the size of the Directory, we will be unable to add new names, unless they are replacements for someone who has,

for one reason or another, left the square dance scene. Note — it is not our purpose to list square dance clubs. Local publications take care of that service.

ANDY BECK

With sadness we report the passing of Andy Beck of Oakland, California. Andy was a longtime member of the square and round dancing activity and he passed away at a square dance last February. We extend our deepest sympathy to the members of his family and his many friends. His wide smile and pleasant personality will be greatly missed.



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

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